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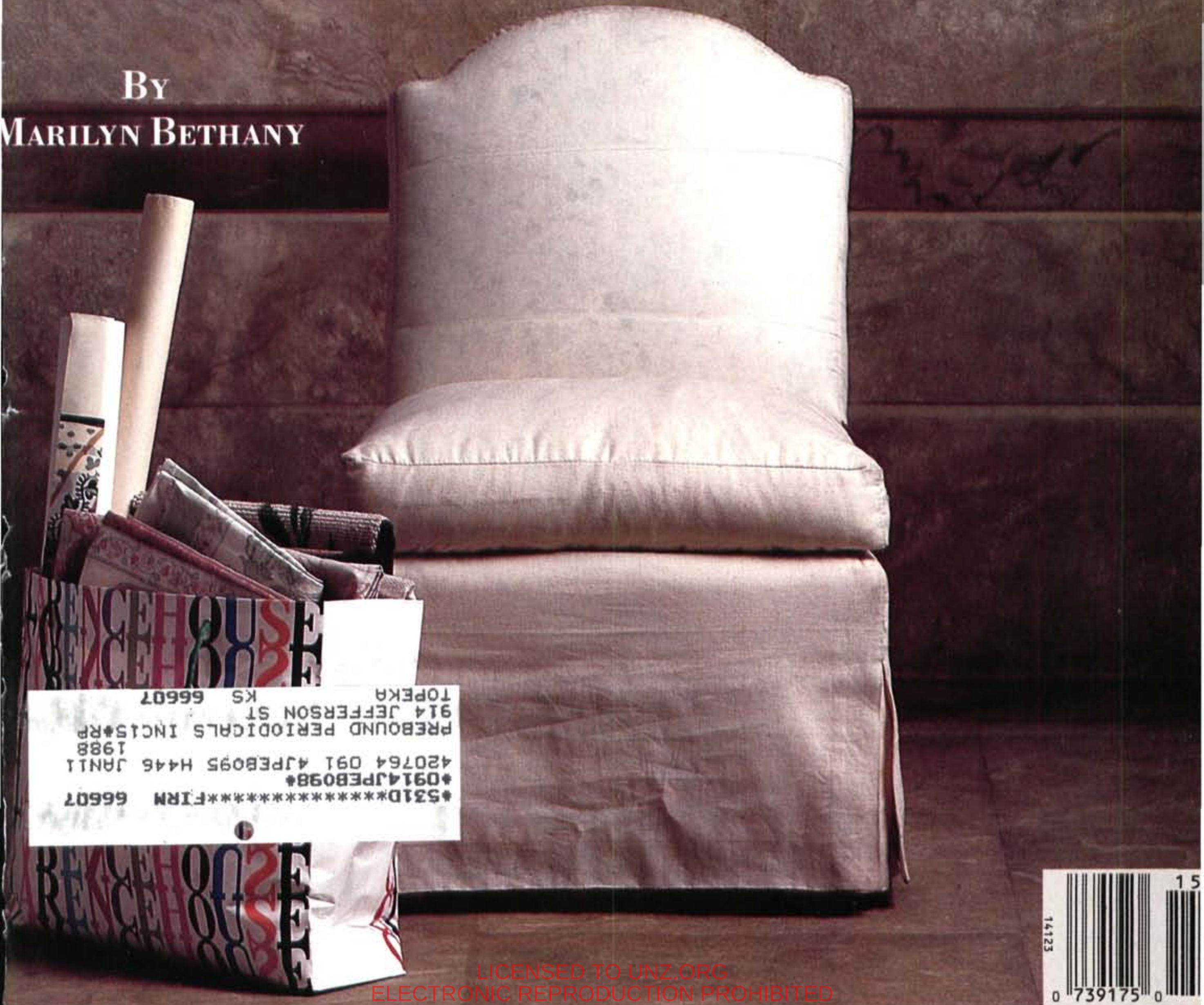
BY
MARILYN BETHANY



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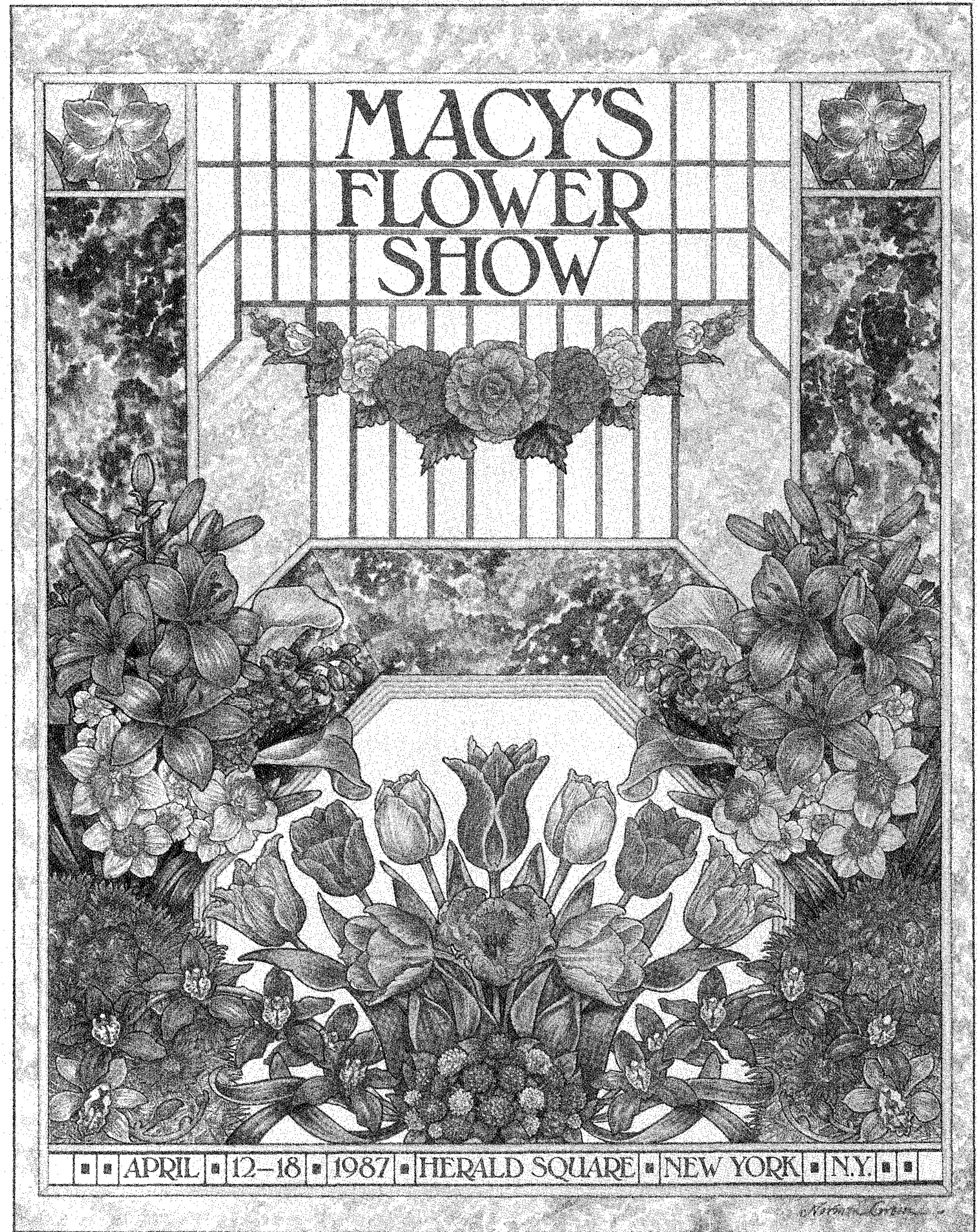
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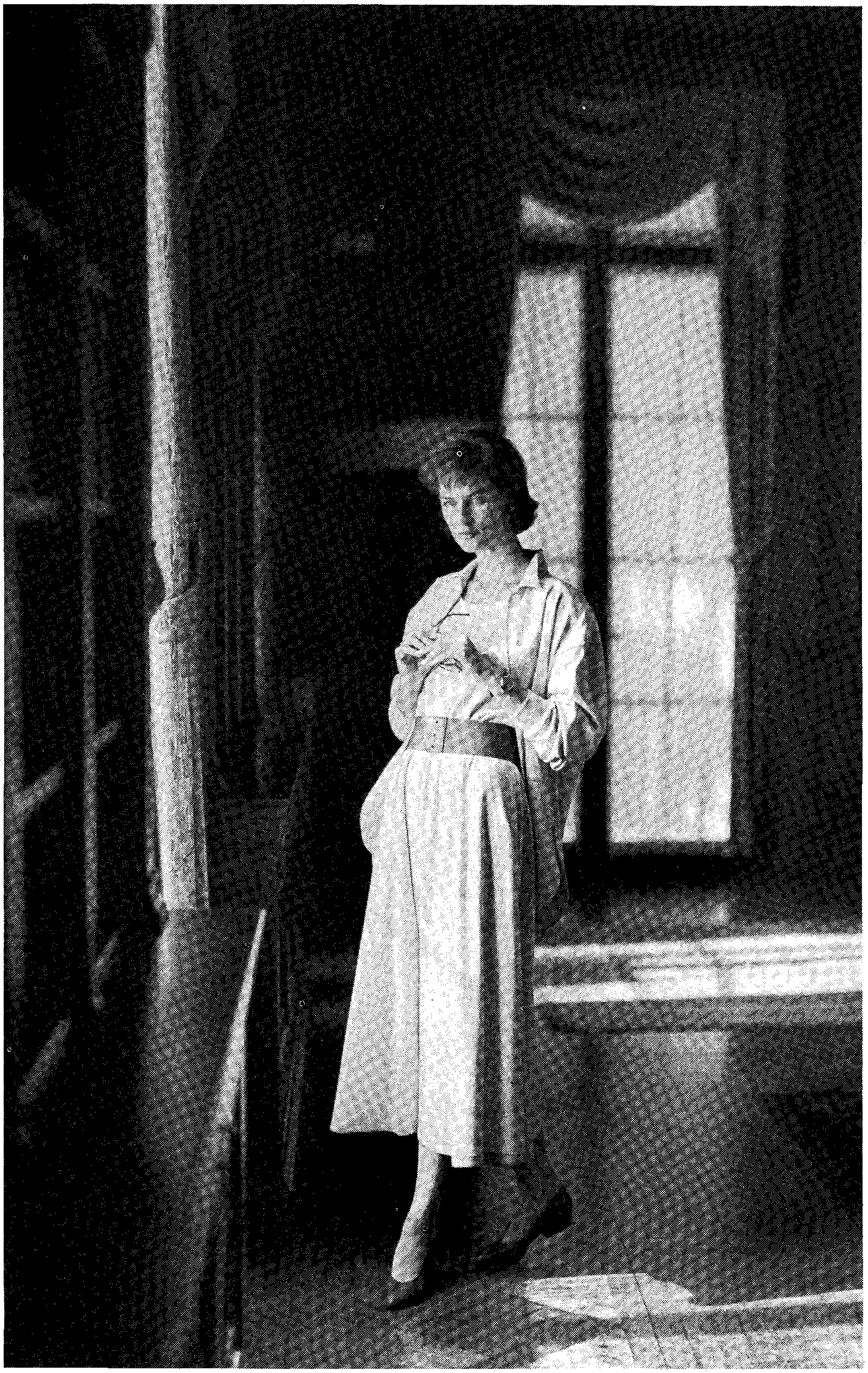

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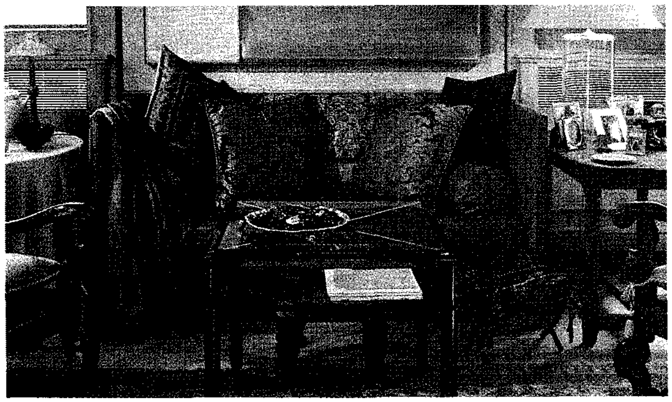

36 Interiors: What Works

BY MARILYN BETHANY

The trick in interior design is not putting together a room that works right now but creating one that will look just as good in five years. Marilyn Bethany asked some of the city's top designers—including John Saladino, Mario Buatta, and Mark Hampton—which fabrics and furnishings they use to achieve timeless rooms. Here, their answers—from the perfect mix for an English-style room (at least one item should be French) to the definition of real luxury (real plaster).

64 Fort Liddy

BY DAVID BLUM

Our David Blum recently spent a week at the G. Gordon Liddy Academy, the formidable Watergate burglar's school for counterterrorists. Blum learned many skills in Santa Ana: how to bug an office, take hostages, make a 180-degree turn in his car, keep crazed autograph seekers away from Sylvester Stallone, and buy the right sunglasses. Most important, he got to spend an *entire day* firing semi-automatic weapons—which, if it didn't exactly make Blum into a killing machine, sure beats playing the piano.

72 Where's Mommy?

BY BETTY HOLCOMB

These days, almost half of all working mothers are back on the job before their child's first birthday. Many, unable to afford full-time baby-sitters, opt for day care. That choice may make sense for parents, but what does it mean for youngsters? Experts disagree about the effect of day care on very young children. And even those parents who can pay for the best find their options limited. "There's no perfect answer to this," says one working mother. "It's all compromise."

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Cover: Photograph by Charles Nesbit.

Elsie de Wolfe slipper chair from Ronald Jonas Interiors.

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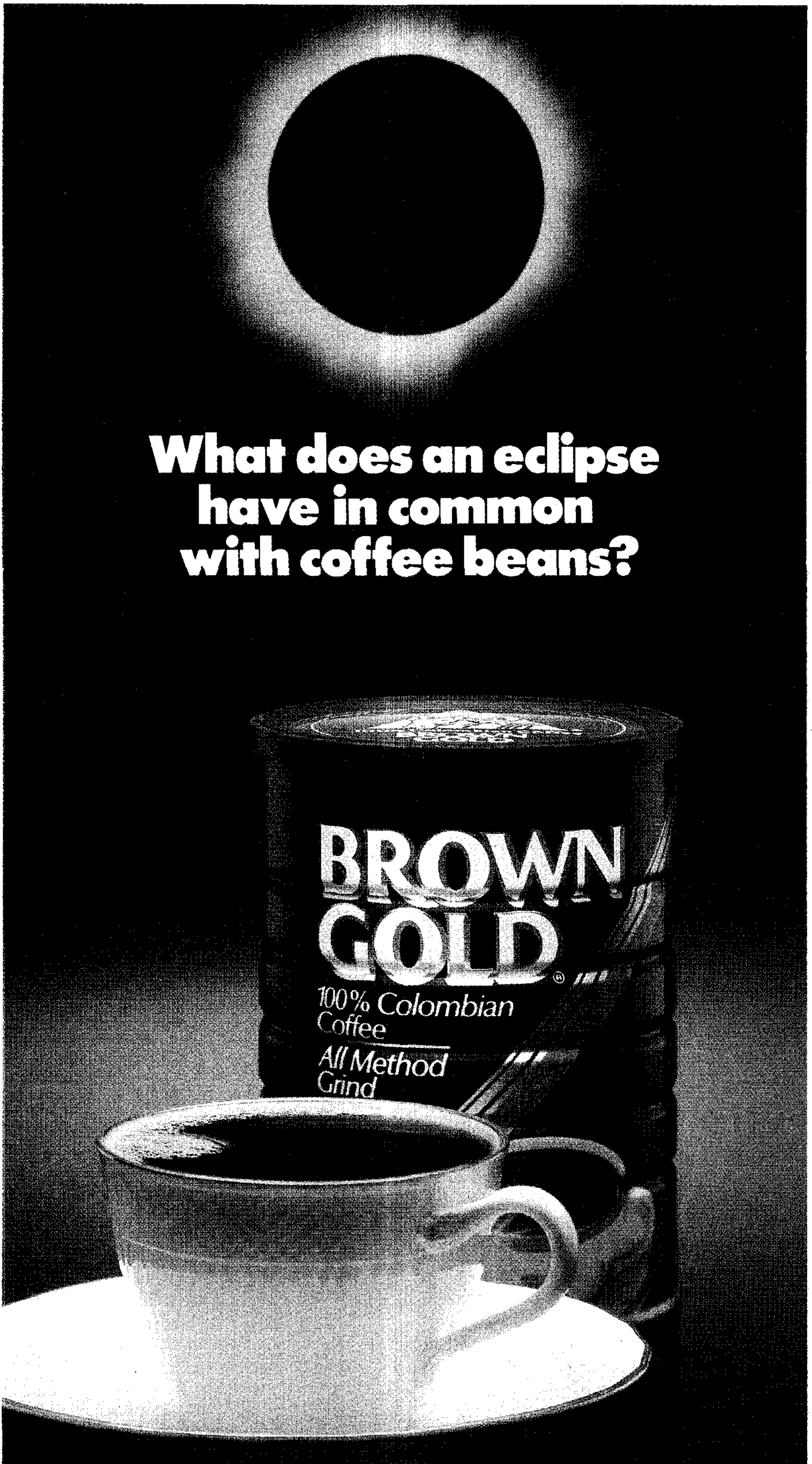

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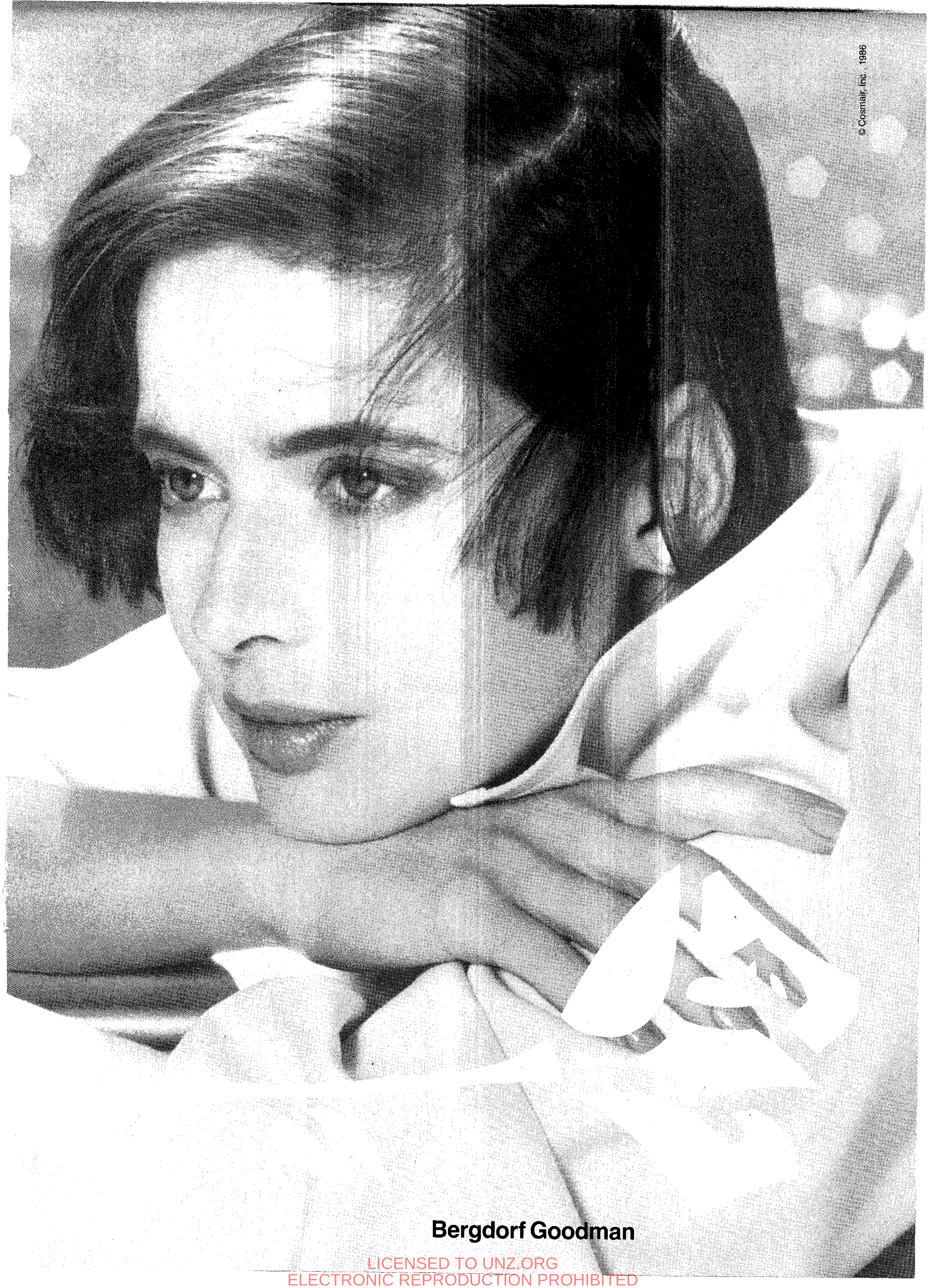
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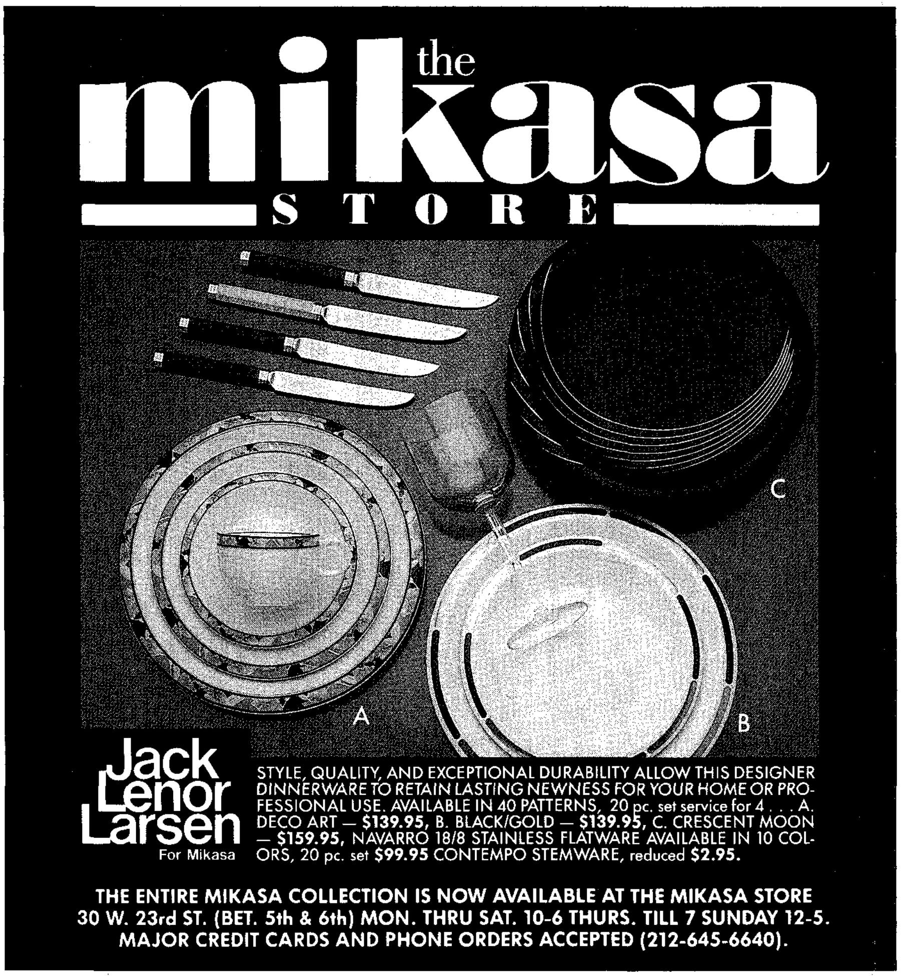
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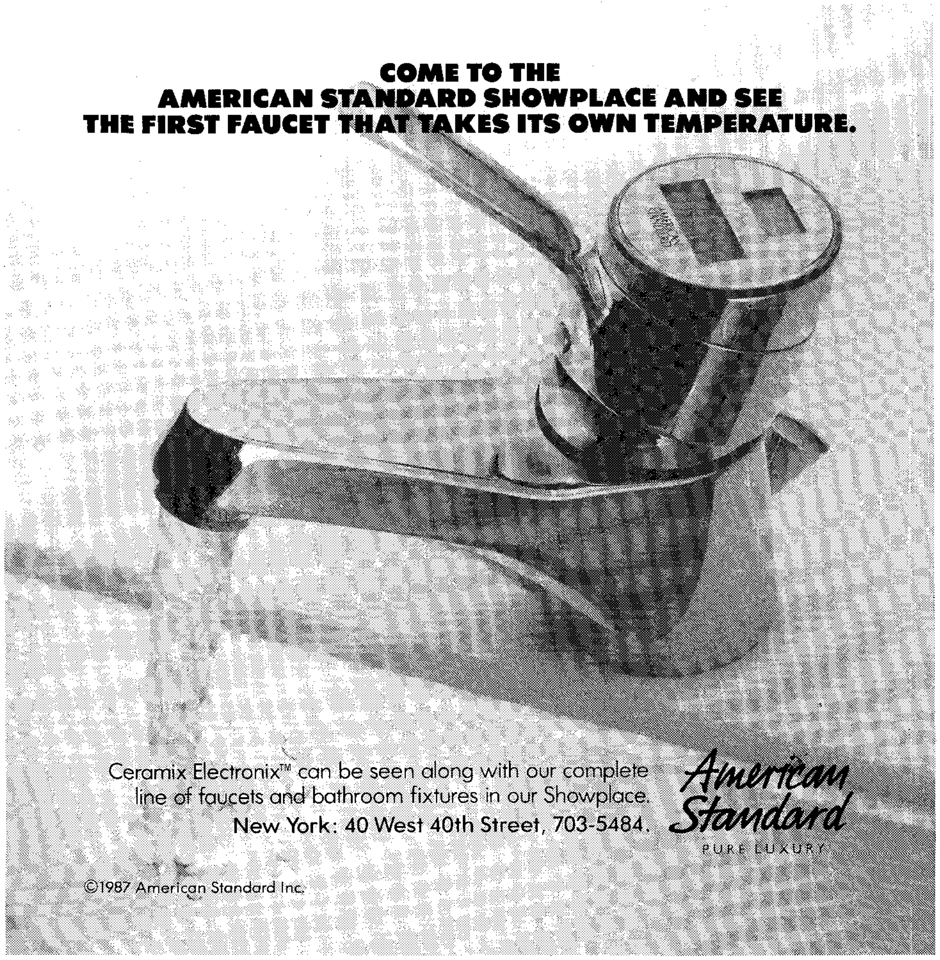
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LETTERS

The Crown Jewels

SURELY THE DUCHESS'S JEWELS THEMselves could not rival the poetry and brilliance of "Mr. Peepers: More and More and More—The Windsor Jewels" ["Fast Track," March 30].

The piece managed to capture the perfect wistful tone and the sense of lives badly spent. This, combined with extravagant detail (oh, that toilet paper!) and petty vanities, made riveting reading, while the lines from Yeats were the icing on the cake.

Naomi Patlis
Queens

THE WINDSOR JEWELS ARE NOT "VERY sad." Naturally, jewelry is going to outlast the wearer. What is sad is that nothing in the Windsors' lives was allowed to remain private, either during their lives or after their deaths. Who wouldn't sound like complete fools if their pet names were exposed to strangers?

I am awed by this extraordinary and unique collection: one man's private feelings translated into a public tribute to his beloved wife.

Evelyn Frey
Manhattan

Backlash

BRAVO, TONY SCHWARTZ, FOR YOUR ARTIcle about Dr. Sarno ["Ah, My Non-Aching Back," March 16]. I first went to see the good doctor in 1977, and over the past ten years have felt little or no pain. When I do have pain, I understand why and know how to get rid of it. I've come a long way from the doctor who checked me into Flower and Fifth Avenue Hospitals with the comment "That's the worst disk problem I've ever felt."

Scott Shukat
Manhattan

TONY SCHWARTZ'S EVANGELICAL ZEAL sounds like a confession that he has suffered a psychological conversion instead of a true structural problem in his back.

Research conducted in Sweden on disk disorders, as well as my own 30 years of experience as a physical therapist, clearly contradict Schwartz's contention that body mechanics have no effect on a structurally compromised back. I would think it imperative to first rule out any possible disease, such as severe arthritis or scoliosis, before deciding that

Letters for this department should be addressed to Letters to the Editor, New York Magazine, *755 Second Avenue, New York, N.Y. 10017. Please include a daytime phone number.*

attitude alone is the problem. Nowhere does Schwartz describe a complete medical workup by Dr. Sarno.

Schwartz's experience was just that—an experience, not a panacea for anyone with a real back problem.

Lawrence Raymond, RPT, PA
Englewood, N.J.

I WENT TO DR. SARNO'S LECTURES WITH my husband and was particularly struck by one of the doctor's analgesic prescriptions: red wine (white, he said, was less effective). I was even more impressed when he quoted these lines from Edna St. Vincent Millay: "Pity me that the heart is slow to learn / What the swift mind beholds at every turn."

Clearly, he is a cultivated man as well as a good doctor.

Sylvia Alberts
Manhattan

FIRST, THERE WAS ONE OF TONY Schwartz's television stints, then his back pain, and now his back-pain cure. From his job experiences to his medical problems, all Schwartz is really interested in is flattering his own ego.

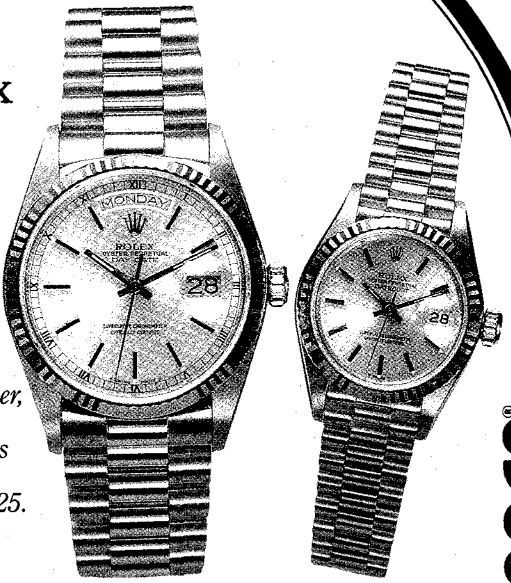
Barbara Fine
Manhattan

I CONSULTED DR. SARNO SEVEN years ago and found him autocratic and dogmatic. He performed only a cursory physical examination. Later, neuromuscular problems were found that have since responded to other types of treatment. I eventually found help at New York Hospital–Cornell Medical Center's Department of Rehabilitation Medicine. I hope Dr. Sarno's other "failures" have also continued to search for a cure.

Name withheld
Manhattan

Impotence Update

RANDI BLAUN'S STORY "DEALING WITH Impotence" [March 30] proved to be most popular with your readers. My wife, Eileen, and I—mentioned in the article as founders of Impotents Anonymous—have been deluged with phone calls at home. We ask readers not to call us there but to get in touch with the organization's national headquarters, 119 South Ruth Street, Maryville, Tennessee 37801 (615-983-6064). Those who send a stamped, self-addressed, business-size envelope will receive a copy of *Answers to the Most Asked Questions About Chronic Impotence,* which includes a list of other available educational materials. The partners of impotent men who send a



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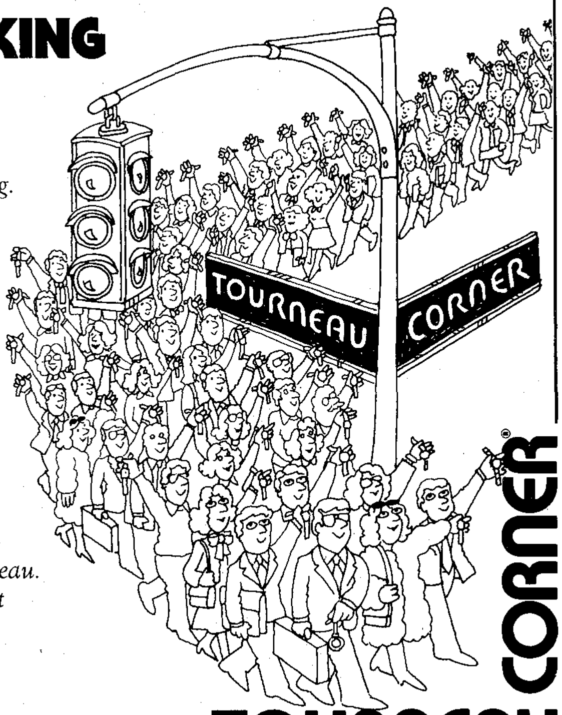

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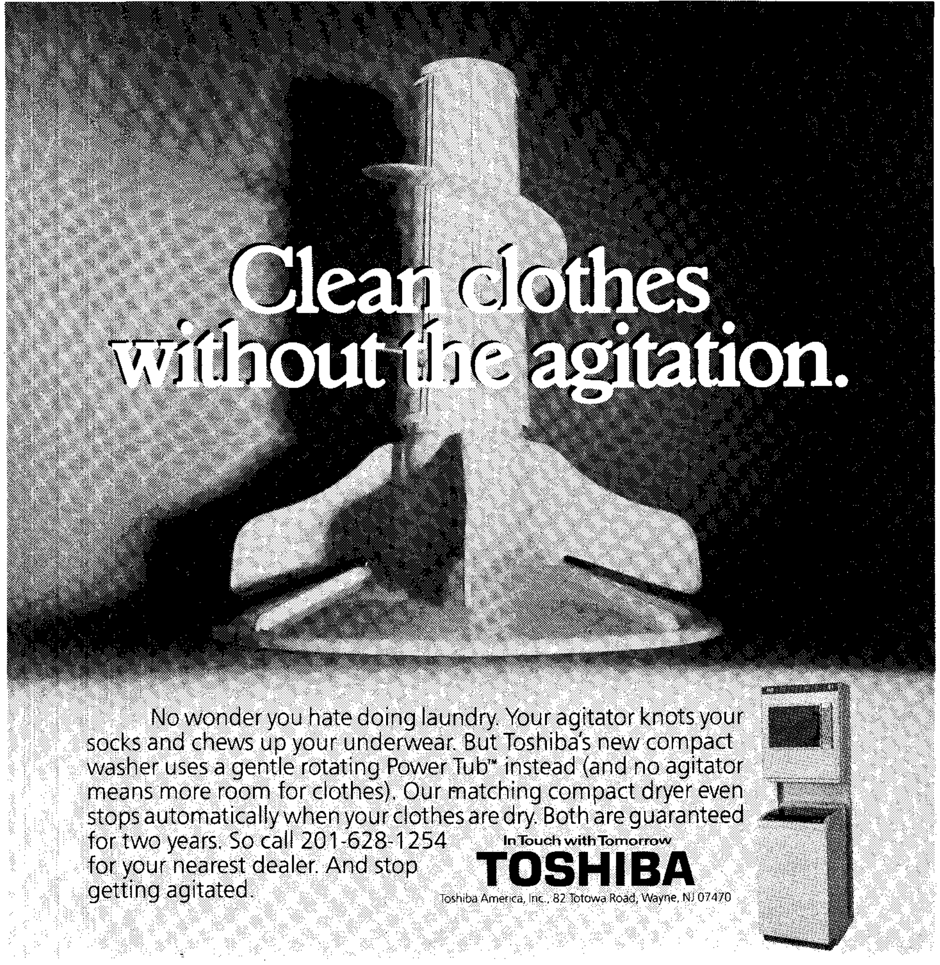

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stamped envelope to I-Anon, at the same address, will get information prepared for them. Impotents Anonymous and I-Anon are affiliate members of the Impotence Institute, a nonprofit educational organization whose members include medical professionals (urologists and mental-health professionals), treatment centers and hospitals, and manufacturers of medical devices used in treating impotence.

Bruce MacKenzie
Maryville, Tenn.

The Great Dictator

LET ME GET THIS STRAIGHT. AS THE DIrector on one picture, Elaine May shot more raw footage than was shot for *Gone With the Wind,* and took two years to edit the film and eleven more to approve a final version ["The Road to *Ishtar,*" by David Blum, March 16]. Then she has the unmitigated gall to stand up in public and blame the studio heads for her reputation and her inability to get other directorial assignments. Now she is at the helm of a $40-million movie that still isn't finished, and she wants sympathy?

Gerard F. Keogh Jr.
West Orange, N.J.

I REMEMBER THE FIRST TIME MY FATHER brought home an Elaine May–Mike Nichols album. I was only a boy, but I recognized her genius. However, I am appalled at her extravagance as a director. *No* scene requires 50 takes. Shame on May and the studio that allows this kind of behavior.

Elaine May is truly this generation's Erich von Stroheim.

Bruce Lemerise
Manhattan

Love Thy Neighbor

"WITNESS STAND" ["CITYSIDE," BY PEG Tyre, March 16] neglected to describe the positive effects that the Jehovah's Witnesses have had on Brooklyn Heights. Many of the buildings were rat-infested wrecks before the Witnesses restored them. The businessmen on Montague Street enjoy increased profits from the thousands of Witnesses and other visitors who come to Bethel from all over the world. When I visited the community in 1984, I saw people of all races and from many nations working together in harmony. This was the only place I felt safe in the entire city. How can people resent their presence in *any* metropolitan neighborhood?

Frederick W. Lang
Wimberley, Tex.

I AM DEEPLY DISTURBED BY TERRY LAFferty's comment "If they want to get along with us, they are welcome to come to our meetings, and we will study the Bible together." If Lafferty wants to get along with *me,* he will respect my privacy and my beliefs. And what sort of neighborliness is represented by "We can't involve ourselves with your community affairs"? If the Heights isn't the Witnesses' community as well as mine, why don't they leave?

Maybe then I won't have strangers ringing my doorbell at eight o'clock on a Sunday morning.

Fred Bassoff
Brooklyn

"WITNESS STAND" MADE MY NATIVE NEW Yorker hackles rise. I live in a building purchased by the Jehovah's Witnesses. Their efforts to remove my neighbors and me have forced us to endure dust, fumes, and the sound of jackhammers during the years of demolition and reconstruction. I have also come home from a hard day's work to find a séance being conducted in the lobby.

Every day, this "Christian" organization rakes in millions of dollars to expand a realty empire, force tax-paying voters from their homes, and maintain a well-planned, lavishly financed operation to destroy an ethnically integrated community. In God they trust, but real estate is a sure thing.

Joseph N. Merola
Brooklyn

Name That Train

SEVENTY YEARS AGO, WHEN I WAS A small boy on an Ohio farm, I loved trains and dreamed that one day I would merge the Great Northern railroad with the Northern Pacific and call my new railway the Great Northern Pacific.

After reading "The New Name Game" ["On Madison Avenue," by Bernice Kanner, March 16], I can see that the business of renaming merged corporations has been in continuous and dreadful decline ever since.

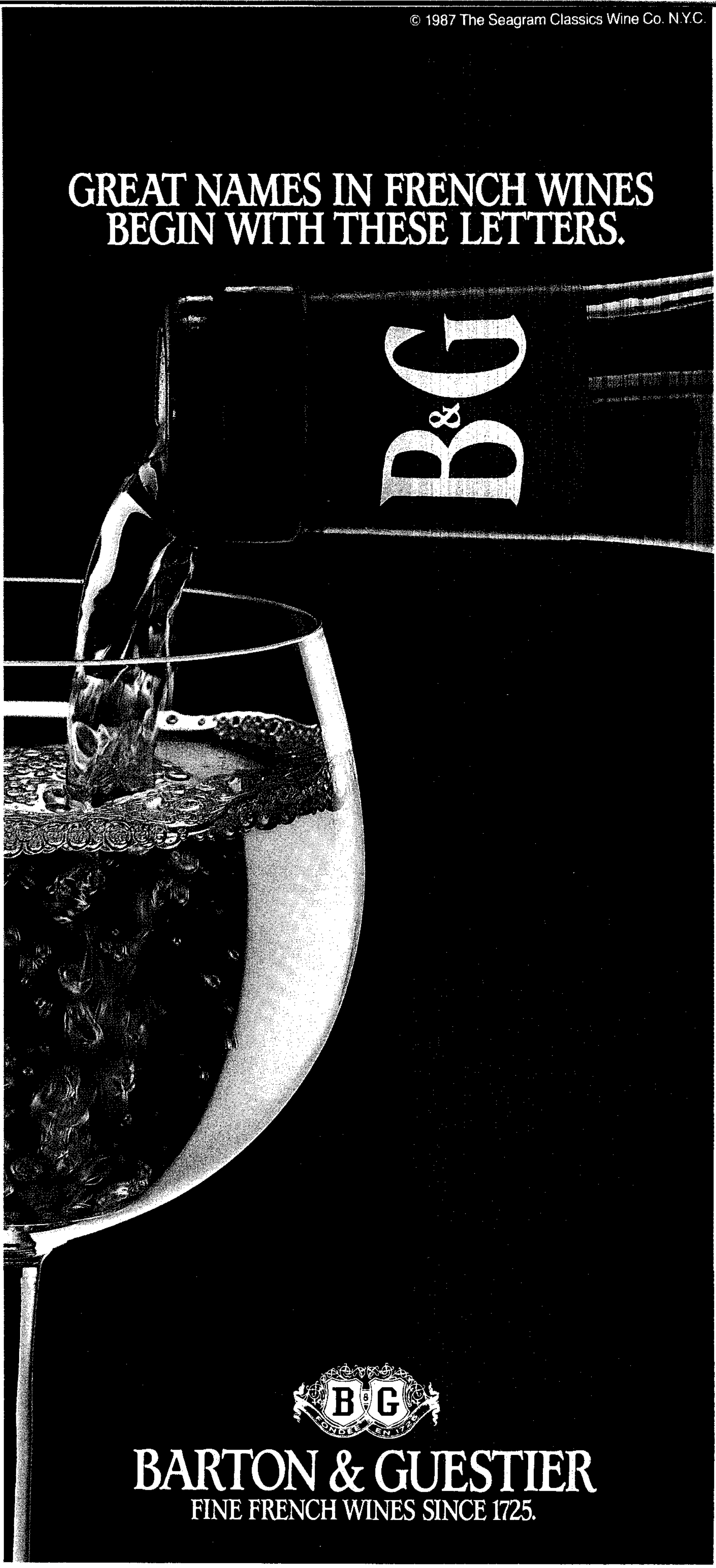
Robert Geake
Queens

The "Personals" Touch

WHY DOESN'T *New York* THROW A BIG bash for those who place ads in the "Strictly Personals" section? Then all of the adorable, handsome, dynamic, sensitive, brilliant multimillionaire surgeons could meet the beautiful, slim, long-legged Linda Evans look-alikes at once. Everyone could bring along photos of their boats or airplanes, since they wouldn't need pictures of themselves.

These gatherings could provide a new source of revenue for the magazine while making the singles-bar scene "classier," an oft-mentioned desideratum. The tension associated with a one-on-one encounter would be diffused by the party atmosphere.

Betty Gilbert
Manhattan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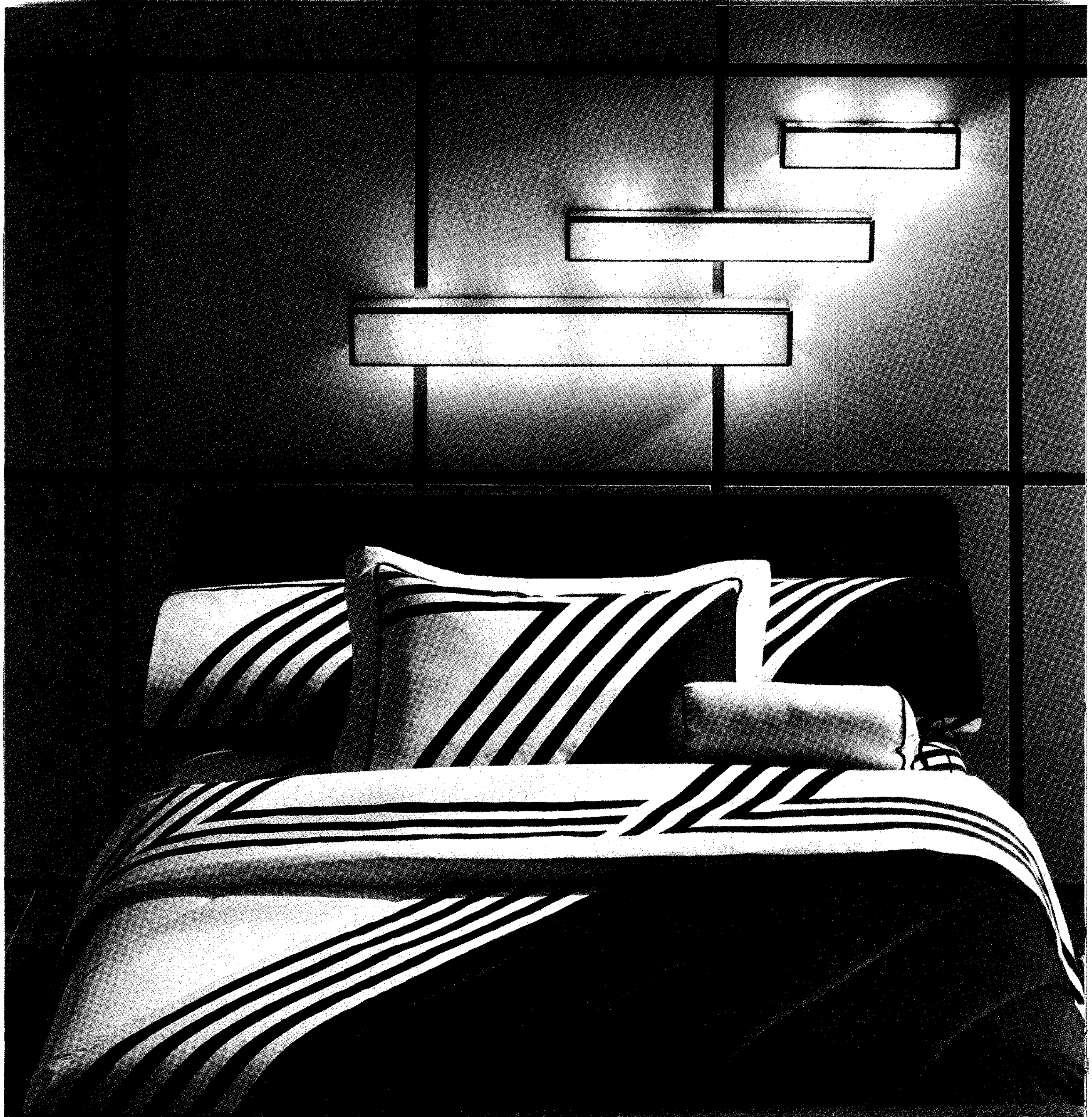

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NEW YORK

INTELLIGENCER

BY JEANIE KASINDORF

SEC SEARCH...BENDEL'S SHOPS AROUND...MODEL BEHAVIOR...*MANHATTAN, INC.* INK

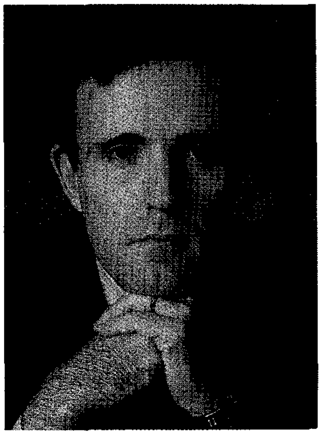
WHITE HOUSE'S GIULIANI AGENDA

Republican insiders say that White House chief of staff Howard Baker wanted to discuss more than U.S. Attorney Rudy Giuliani's possible candidacy for the chairmanship of the Securities and Exchange Commission when the two met on March 24. They say that he also wanted to get Giuliani's reading on whether any of the Reagan administration's other potential candidates for the SEC chairmanship might prove embarrassing.

Giuliani has acknowledged that he met with Baker to discuss his "career opportunities." The current SEC chairman, John Shad, has been nominated to be ambassador to the Netherlands.

"Most of the people in Washington who have been following this one closely thought it was funny that the media didn't pick up on that," one source says. "There are very strict rules about what they can and can't ask someone like Giuliani. But they could get some informal sign from him if anyone on their list was going to be trouble, because they can't afford to be embarrassed by anything else."

The White House had no comment. Giuliani's spokeswoman would only repeat that "the purpose of the meeting was to discuss career opportunities."



RUDY GIULIANI

ROLLING STONE GATHERS L.A. COPS

A crew from *Rolling Stone* was shooting a steamy fashion spread in a Sunset Boulevard motel on March 22 when Los Angeles police showed up to investigate a complaint that they were taking pornographic pictures. When the cops arrived, the crew was wrapping a shoot with nineteen-year-old Lisa Marie, a model in an ad for Calvin Klein's Obsession for Men, and her boyfriend, actor Rodney Harvey. Four hours later, Harvey had been charged with assault after allegedly pushing a cop through a window, and the photographer had been charged with interfering with his arrest.

LAPD spokesman Dan Cooke says, "We got a call that they were taking pictures of a young lady looking as if she was—how can I put it delicately?—performing an oral sex act. When our men arrived, they didn't see anything like that going on. They asked what was happening, and the young man started walking off. They said, 'Wait a minute, sir.' They grabbed him, he swung at them." *Rolling Stone* fashion editor Laurie Schechter says, "The cop hit Rodney in the crotch, and they went through the window together. They never posed as if they were having oral sex. The cops overreacted."

LISA MARIE IN CALVIN KLEIN AD

AMSTERDAM EXIT —JUST IN TIME?

It looks as if *Manhattan, inc.* editor Jane Amsterdam may have jumped ship before she was pushed. Publishing sources say that a head-hunting firm was looking for an editor for a magazine that exactly fits the description of *Manhattan, inc.* a week before Amsterdam resigned. They say that the firm had already approached *Working Woman* editor-in-chief Anne Mollegen Smith, who said she wasn't interested in the job.

Smith had no comment. *Manhattan, inc.* owner Herb Lipson said, "That's not true." Amsterdam said, "I don't know anything about it. I can tell you that it wasn't the reason I resigned."

RIZZOLI MOVE NOT IN STORE FOR BENDEL'S

The deal to move Bendel's to the 37-story tower being built behind the Rizzoli and Coty buildings on Fifth Avenue has fallen apart, according to a real-estate source. Last September, Bendel's new owner, Leslie Wexner, announced that he planned to move the store into the controversial tower being put up by Steadsol Fifth Associates, a consortium of developers. Bendel's has already started a search for new space, the source says, and has contacted the owners of F.A.O. Schwarz's former building, at 745 Fifth Avenue.

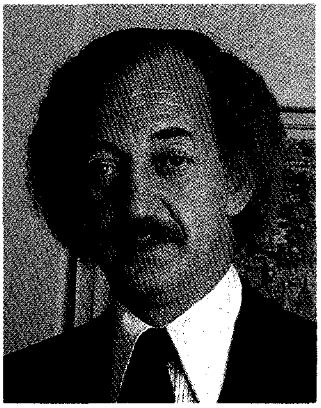
Bendel's president, Mark Shulman, did not return calls. Michael Hirschfeld, the real-estate consultant for 745 Fifth Avenue, said he had no comment on the report.

ASSISTANT EDITOR: PEG TYRE

CAROL'S CAPER COSTS CITY

Carol Bellamy's last-ditch attempt to have State Assemblyman Denny Farrell kicked off the ballot during the 1985 mayoral race is going to cost the city $13,000.

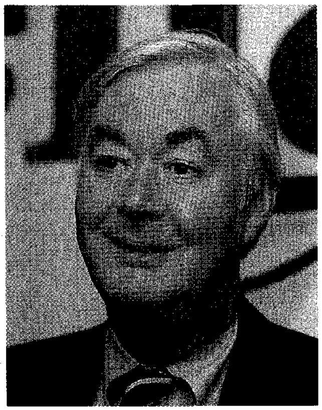
Bellamy tried to keep Farrell off the ballot by citing technical violations on his nominating petitions. To get his name restored to the ballot, Farrell sued the city's



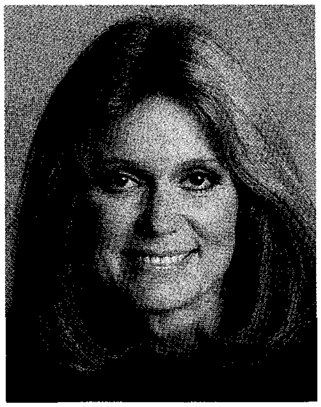
DENNY FARRELL

Photographs: top, Yvonne Hemsey/Gamma-Liaison; bottom, Diego Goldberg/Sygma.

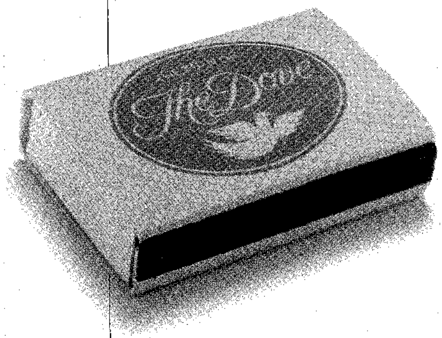
FARRELL'S FEES...SENATOR STUMPS STATE...RESTAURANT REPORT...KITCHEN SPACE



SENATOR PAT MOYNIHAN



GLORIA STEINEM



SIGN OF THE DOVE MATCHBOX

Elections Board—charging that the "hypertechnical petition requirements" were unfair—and won.

In a recent hearing, Farrell's lawyers argued that the two key Bellamy supporters who tried to kick him off the ballot should be partly responsible for his $13,000 in legal fees. But Federal Court judge John Sprizzo ruled that the city should pick up the tab.

"We thought that since Bellamy's people persisted in interfering with Farrell's constitutional right to run for office, they, not the city, should pay," says Farrell's lawyer Pat Deveney. "But as a practical matter, the city is more likely to be able to come up with the money."

Says Bellamy, a vice-president at Morgan Stanley, "I'm in the private sector now. The best thing about that is I don't have to give interviews. So I have no comment."

MOYNIHAN MAKING SPRING SWING

Senator Pat Moynihan—who has always spent more time making policy in Washington than he has hobnobbing with the folks back home—is gearing up for the 1988 Senate race. From April 10 to 16, during Congress's spring recess, Moynihan will make a major swing through the northern and western parts of the state.

Former Republican gubernatorial candidate Lew Lehrman and Ron Lauder, the ambassador to Austria, are said to be thinking about entering the Republican primary contest for Moynihan's seat.

In addition to the usual Democratic stomping grounds of Buffalo, Syracuse, and Rochester, Moynihan will visit traditionally Republican Jamestown, to which his grandfather, Jack Moynihan, immigrated in 1886 from Ireland's County Kerry.

RESTAURANT NOTES FROM ALL OVER

Michel Fitoussi has left 24 Fifth Avenue for the kitchen at the recently remodeled Stanhope hotel. The hotel's owner, Gerald Guterman, says that Fitoussi, the erstwhile chef at the Palace and an early champion of nouvelle cuisine, has left tiny portions behind and has produced a "classic French" menu. "We did over the dining room and bought Limoges porcelain, Baccarat crystal, and Ercuis silver for the tables," Guterman says. "Classic French food will fit right in." . . .

La Colonna may soon join the ranks of fashionable nightspots trying to imitate Nell's success. La Colonna owner John Schumacher is negotiating to lease a space near his West 19th Street restaurant to open a "semi-private" club. Says Keith Berg, the restaurant's general manager, "It'll be the same size as La Colonna and will be decorated with similar Pompeii murals and themes of antiquity." . . .

The Sign of the Dove's *saucier,* David Shack, has left to become the chef at Le Palmier, a new "modern French" restaurant on 20th Street near Park Avenue. Shack, who has also worked at Le Cirque, says he is developing a menu "with a southern French flavor."

STEINEM'S BIG-MONEY BOOKS

Gloria Steinem is about to sign deals worth $1.2 million for two new books: *The Bedside Book of Self-Esteem* and a book about the women in America's richest families. Steinem and her sometime agent, *Ms.* editor Letty Cottin Pogrebin, took the proposals to seventeen publishing houses before holding an auction. *The Bedside Book,* which Steinem will write first, went to Little, Brown for $700,000. The second book, which Simon & Schuster bought for $500,000, will expand on her *Ms.* essay called "The Trouble With Rich Women."

"The second book will be based on interviews with women from these families," Steinem says. "I'm going to look at how these women are kept from controlling their inherited wealth. Marx understood economics, but he didn't understand how the sexual caste system affects it. The book will be the underside of *Dallas* and *Dynasty*—a look at what rich and powerful women are really all about."

BACKER BRINGS KITCHEN AID

The Kitchen, an avant-garde performance space, has finally found a backer to lend it the $1.5 million it needs to buy its West 19th Street warehouse. The angel is Robert W. Wilson, a man *Barron's* once called "one of this country's great investors." Since the Kitchen moved into the building in 1985, its board of directors had been negotiating with the landlord, the Dia Foundation, to buy it. But they couldn't get a bank to lend them the money.

"Dia bought the warehouse as a studio for performance artist Bob Whitman," says the Kitchen's executive director, Barbara Tsumagari. "But with their financial problems, they couldn't afford to keep it going. We were in real trouble until Mr. Wilson saved us. Now we will have a permanent home."

Photographs: top, Jim Colburn/Photoreporters; center, ©1987 Thomas Victor; bottom, Donal Holway.

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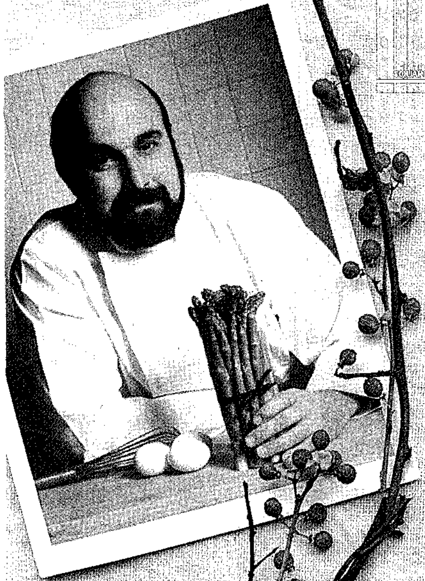
The recipe for Chef Forgione's special dish is on this page. The ingredient that helps to make it so special is now available to you. You'll find it at your supermarket. New, Unsalted Hotel Bar Butter.



Grilled Sea Scallops and Asparagus Custard with Red Pepper Butter Sauce

CUSTARD: Preheat oven to 325°. Trim and discard white bottoms of spears. Cut off tips 3" from top and reserve. Cut remaining part of each spear thinly and place in saucepan with enough heavy cream to cover. Bring mixture to boil, lower heat. Simmer, partially covered for about 5 min. until tender. Puree small batches at a time in blender until smooth. When all is pureed, pour it back into blender. At low speed, add egg yolks. Blend 1 min. With blender running, add egg whites, one at a time, mixing after each one. Blend 1 min. Season with Tabasco sauce, salt and pepper. Pour mixture into 4 buttered 6 oz. custard cups. Cover each with buttered parchment paper and place in roasting pan on the lower shelf of the oven. Pour in hot water 3/4's up the sides of the cups. Bake 30-35 min. or until inserted knife comes out clean. **SAUCE:** Heat oil in 1 qt. saucepan over medium-low heat. Add shallots and red pepper. Cook 2 min. Add vermouth and simmer 3-5 min. until reduced by half. Add cream and simmer 2-3 min. Lower heat and swirl in Unsalted Hotel Bar Butter, one piece at a time, making sure each is incorporated before adding the next. Add lemon juice, Tabasco sauce, salt and pepper. **SCALLOPS:** Brush scallops with oil. Season with salt and pepper. Broil or grill 2-3 min. each side. **ASSEMBLY:** Cook asparagus tips 3-4 min. until tender in enough lightly salted boiling water to cover. Cut tips in half lengthwise. Run knife around inside of each mold. Put a plate over each and invert. Spoon sauce around custard and arrange scallops and asparagus tips in sauce.

Ingredients:

Asparagus Custard:
24 medium asparagus spears
¾ c. heavy cream
3 egg yolks
3 egg whites
4-6 drops Tabasco sauce
¾ t. salt
Freshly ground black pepper
12 large sea scallops

Red Pepper Butter Sauce:
2 t. olive oil
1 t. chopped shallots
¾ c. finely chopped red pepper
⅓ c. dry vermouth
3 T. heavy cream
1 c. cold Unsalted Hotel Bar Butter, cut into small pieces
2 t. fresh lemon juice
⅛ t. Tabasco sauce
¼ t. salt
Freshly ground black pepper

Media/Edwin Diamond

THE EMPIRE STRIKES BACK

Hearst's Big Turnaround

EARLY IN THE MOVIE CLASSIC *Citizen Kane*, a "March of Time"-style newsreel depicts the spreading press properties of Charles Foster Kane as lights that blink on across an illuminated map of the United States. When the crunch came for Kane and the banks stopped credit for his overextended empire, the lights on the map dimmed and went out.

CENTURY MARK: *A Hearst gallery of stars.*

Illustration: ©1987 the Hearst Corporation and King Features Syndicate, Inc.

The empire of the real-life model for Kane, William Randolph Hearst, went through a similar dimming period. But an up-to-date sequel would show the map lighting up again—this time for the Hearst Corporation, the privately held company whose golden-again shares belong to Hearst's heirs. Steadily and quietly—indeed, with some of the palace secrecy of the old days—the nonfamily managers of the Hearst Corporation have put together a media empire that dwarfs the earlier one. The company is 100 years old this year—Citizen Hearst took over his father's paper, the San Francisco *Examiner*, on March 4, 1887—and in 1986 it had revenues estimated at $3 billion (Hearst doesn't publish financial statements).

The traditional Hearst operating style that just a few years ago made it seem so fusty and "fifties"—its cautious management, minimalist wages, decentralized structure, and lack of M.B.A.-inspired "business plans"—makes it up-to-date today. While CBS, ABC, Time Inc., and other mega-media companies struggle through the process of deep budget-cutting and the defenestration of whole departments, Hearst can say it's already there, lean if not outright mean. "We haven't cut any corporate layers," a Hearst executive says. "They never existed in the first place."

The brightest light on the Hearst map, and the place where the Hearst operating style may be a bit more visible to outsiders, is the magazine division. From the late thirties through the seventies, the Hearst story continued to be one of consolidations and closings, particularly of Hearst's big-city newspapers. But the magazines by and large escaped, and by the mid-seventies, when Hearst veteran Frank A. Bennack Jr. and other, now key executives started running things, the magazines were positioned to lead the corporate turnaround. Bennack, 54, now Hearst's president and the executive who controls the company in the name of the family, bought *Redbook* in 1982 and just recently added a thirteenth monthly magazine, *Esquire*.

Hearst magazines sold over a quarter of a billion copies last year. They include such big winners as *Cosmopolitan*, with a circulation of 2.9 million and a record of 22 consecutive years of increasing revenues; *Good Housekeeping* (circulation: 5.2 million); and *Country Living*, 9 years old and selling 1.6 million copies monthly. When people refer to "Helen Gurley Brown's *Cosmopolitan*," or "John Mack Carter's *Good Housekeeping*," it is more than a tribute to two strong, successful editors. In the layer-free Hearst magazine division, each editor operates autonomously, reporting only to division president Gilbert Maurer. The publishers report to one of two group vice-presidents (who, in turn, report to Maurer). Maurer happens to be a Harvard M.B.A.—"but he doesn't dwell on it," says an associate. He and his colleagues operate with only two or three assistants each.

The top editorial and business jobs pay well, but the good deals don't extend very far down. "Hearst entry-level jobs pay like entry-level jobs everywhere," says one executive. "And Hearst middle-level jobs pay like entry-level jobs everywhere." With strong editors in place and few executive openings, there's not much room for advancement. Nobody gets kicked upstairs—there is no upstairs.

Corporate information is controlled on a need-to-know basis. In Helen Gurley Brown's 22 years at *Cosmopolitan*, she has helped make the magazine Hearst's biggest money-maker; yet she claims that "they haven't told me how much." Editors say they seldom hear from the corporation. "If you're doing well, you messenger your cover dummies over for them to see," says one. "If you're not doing well, you have to walk them over yourself." John Mack Carter puts it simply: "Hearst doesn't train new editors or remake old editors. You succeed or you're gone."

The unspoken comparison is with Time Inc., its bigger and very public publishing rival. Time Inc.'s disbanded Magazine Development Group went through years of high-visibility, high-cost market tests and start-ups before abandoning such ventures as *Picture Week*. Hearst magazine development is the responsibility of Carter, who says he does new projects "over there, on that corner of my desk."

The typical Hearst start-up begins with a new magazine that is an offshoot of an existing success. Hearst puts a new title on newsstands without any press releases, TV spots, or direct-mail appeals. The test is of the audience: Will it find and like the magazine? *Country Living* was started in 1978 in the image of Hearst's old-line shelter and service magazines, but with a direct appeal to rustic and exurban interests—around the time Ronald Reagan was evoking memories of an earlier, simpler America.

Currently, Hearst has 400,000 copies of a *Good Housekeeping* offshoot called *Victoria* on newsstands. *Victoria* recalls not just Reaganesque nostalgia, says Carter, but "a possible life-style for today's women with their complicated dual careers at home and at work." *Victoria's* cover promises a "Return to Loveliness. Beautiful, Enchanting Ways to Enrich Your Life." Wearing romantic straw hats, using savory herb butters, and throwing Sunday socials are among the ways, according to *Victoria*. Carter acknowledges that the magazine is "not about problems." If enough romantics return their insert cards, *Victoria* will be moved to quarterly and then monthly status, with a goal of 750,000 to 1 million readers.

Hearst itself is by no means problem-free, even in the magazine division. Over the last three years, the corporation killed off its monthly *Science Digest*, a lagging competitor in a crowded field. In the same period, Hearst tested a men's fashion magazine called *Men's Bazaar*, an offshoot of *Harper's Bazaar* that was intended to compete with *Gentlemen's Quarterly* and *Esquire*. Hearst particularly wanted a magazine for younger, more affluent males, an audience up-market of such Hearst men's magazines as *Popular Mechanics* and *Sports Afield*. *Men's Bazaar* was quietly dropped when Hearst got a chance to buy one of the men's originals, the 54-year-old *Esquire*.

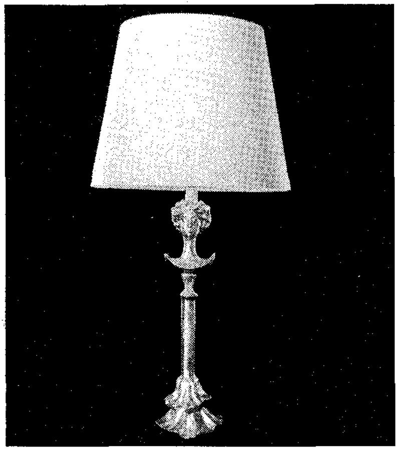
Maurer and Bennack had watched *Esquire* co-owner Chris Whittle split with his partner, Phillip Moffitt, last summer. They waited as the 40-year-old Moffitt went through something of a mid-life crisis that could have come out of *Esquire* itself; he finally decided to sell the magazine in order to think and write books. Hearst paid around $40 million for *Esquire*. No one involved would be more specific about the price, but in any case, it's certain Moffitt won't be leading the contemplative life in a cold-water flat.

The magazine Moffitt left behind faces its own mid-life challenges. Lee Eisenberg, at 40 a veteran of 13 years at *Esquire*, is the new editor-in-chief. The new owners, he says, "are uniquely right for us—non-bureaucratic, with no desire to impose a monolithic 'Hearst culture.' " Coincident with the change in ownership, Eisenberg and his associates have been redesigning *Esquire*, to make it, as he says, "the magazine of the 1990s."

The Whittle-Moffitt "new *Esquire*" of the early eighties did a lot of special-issue packaging (which shrewdly served as special-advertising vehicles). It also addressed itself somewhat self-consciously to a "post-Sixties, postliberation" new American man. That *Esquire*, says Eisenberg, was "for men in the process of becoming men." The new new *Esquire*, Eisenberg writes in the April issue, is "for men who *are* men"—it isn't about "the *development* of character" but about "character *realized*" (his italics).

Skeptics suggest that a lot of this is psychobabble, obscuring more smart packaging; that is, *Esquire*'s baby-boom audience has grown older, and the magazine is trying to keep pace with its read-

THE EMPIRE COLLECTION, LTD.



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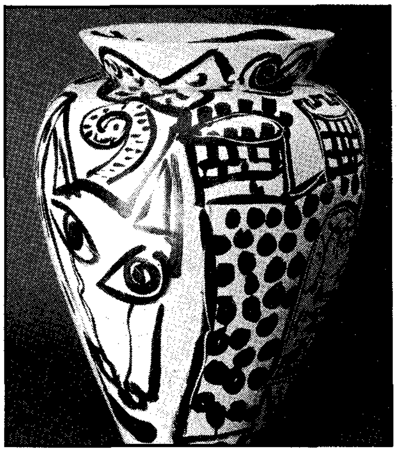

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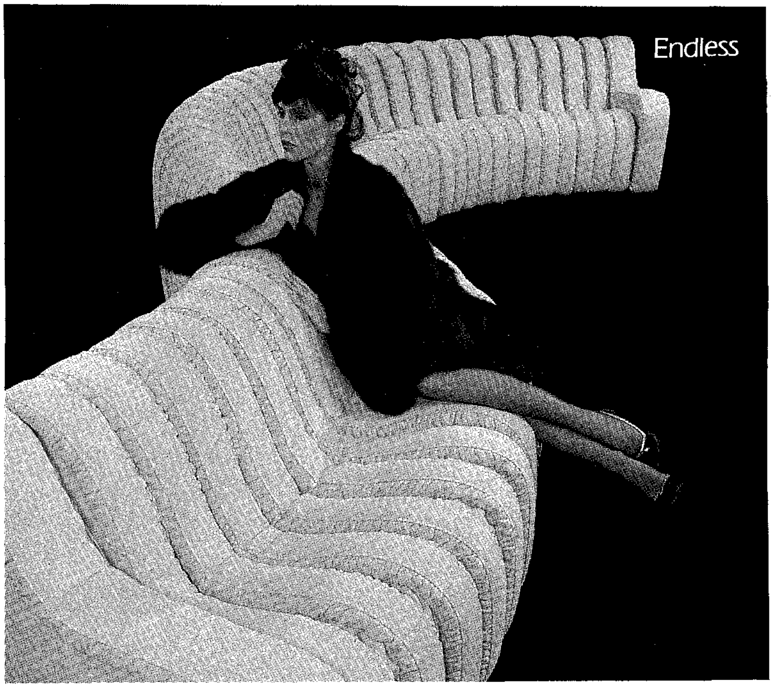

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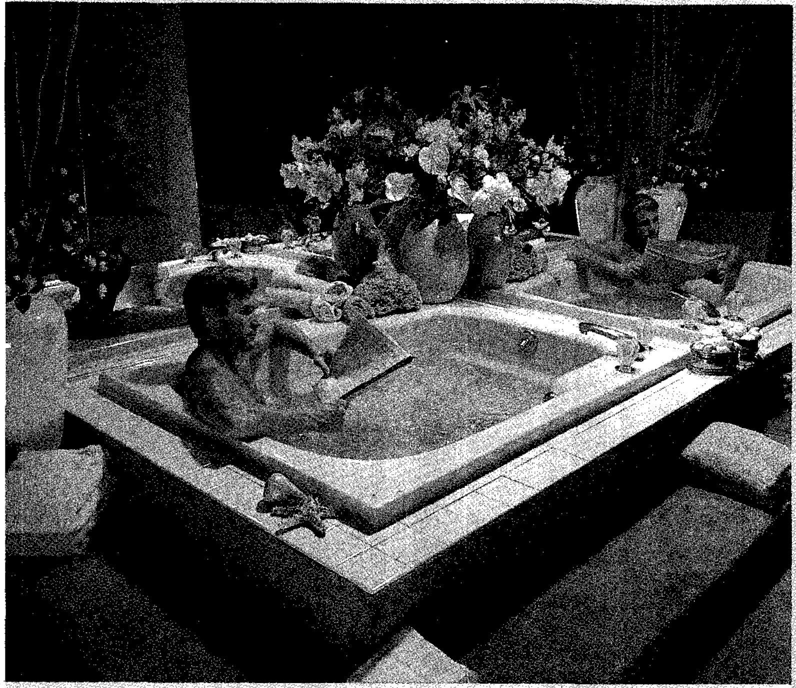

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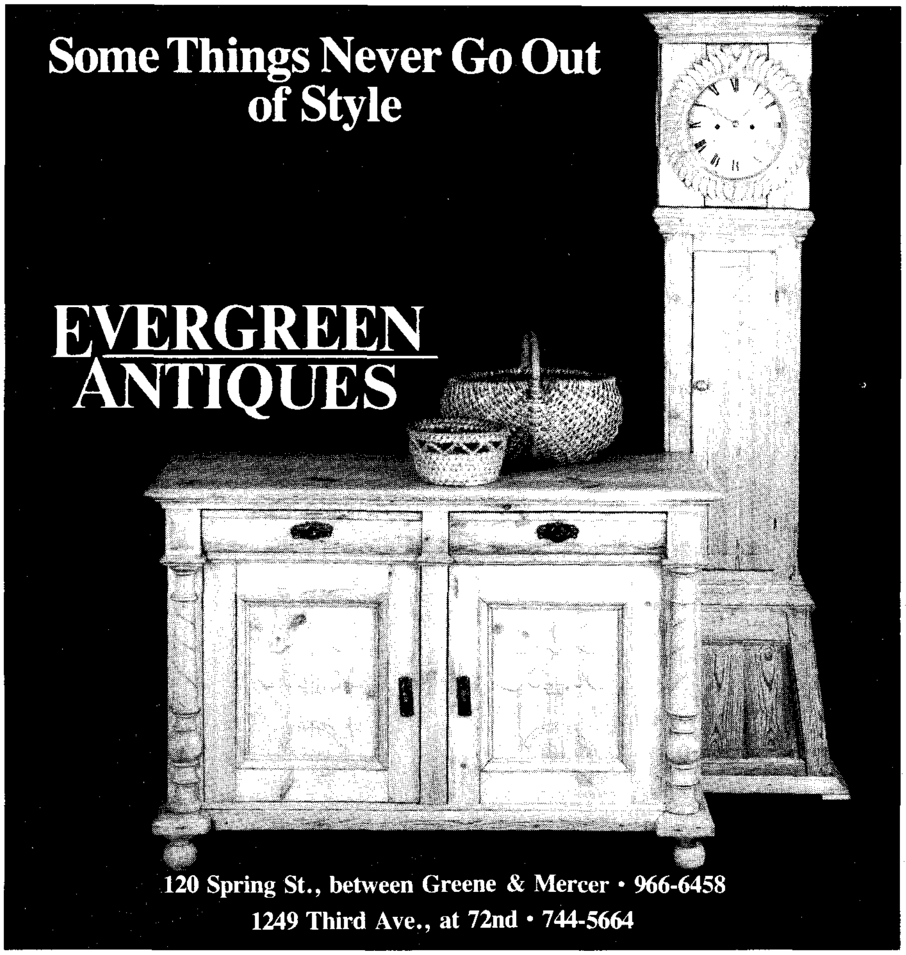

Some Things Never Go Out of Style

EVERGREEN ANTIQUES

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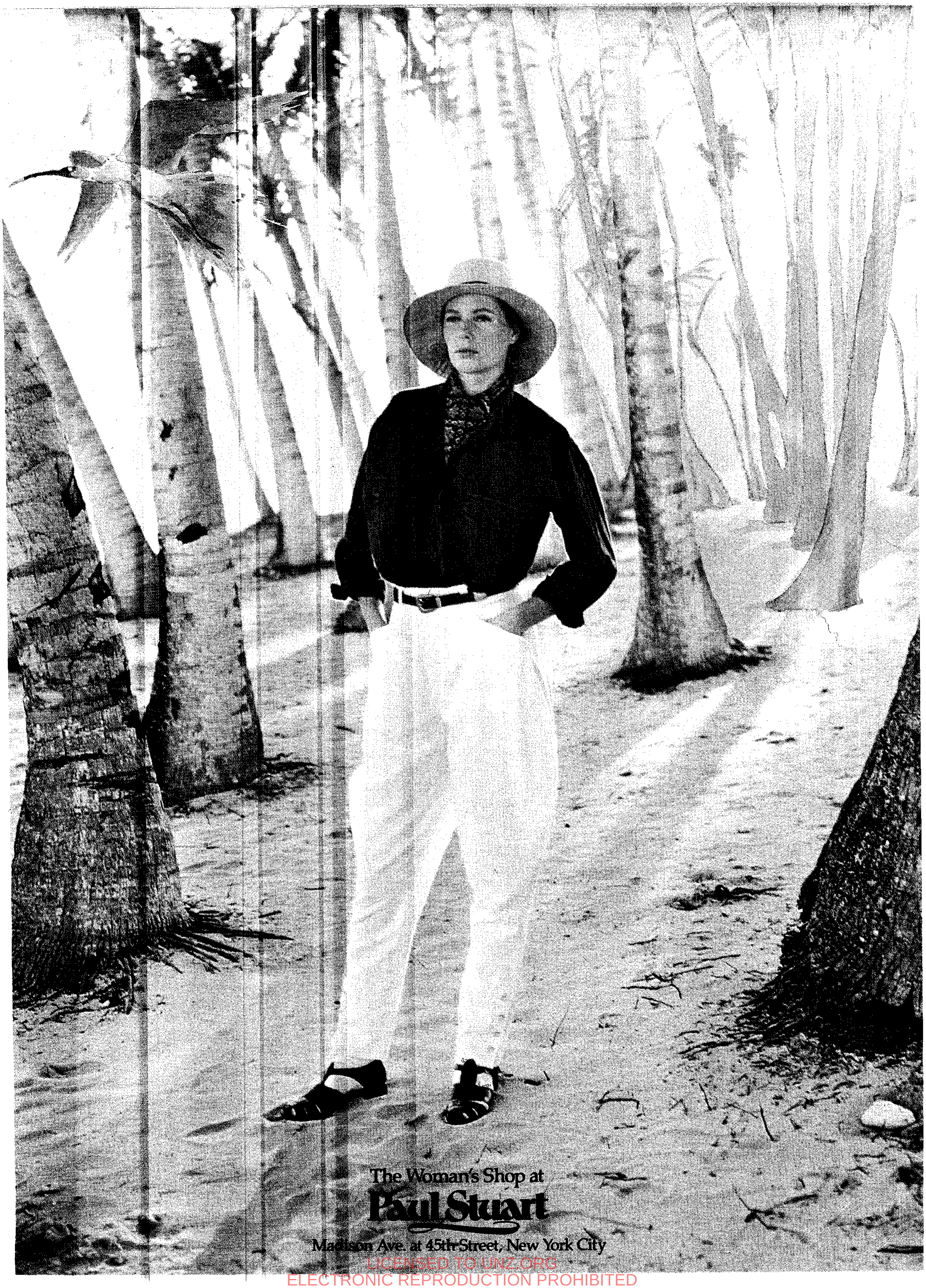
ers. But Eisenberg points out that while the average *Esquire* reader may be in his mid-thirties, the magazine still attracts men in their twenties. "We're talking about evolving circumstances—a state of mind—rather than some guys getting middle-aged," he says.

The Big Picture aside, Eisenberg has already made some changes in covers, graphics, and the other specifics that eventually can add up to the difference between a good magazine and a great one. Nora Ephron is back, writing fiction; *Esquire* covers will now feature a photograph of a subject who, in Eisenberg's words, "embodies an aspect of male character." This month, it is Woody Allen; next month, it will be Mike Schmidt.

With its circulation of 700,000, *Esquire* fits well with the other Hearst magazines, but Hearst executives tend to look blankly at any mention of a corporation-wide "master plan" for the resurgent empire. In his 1985 year-end "Letter to Employees," the Hearstian gesture toward a public corporation's annual report, Bennack specifically called attention to "one number . . . $1 billion." That was the amount spent since 1979 on acquisitions and expansions. (Hearst also sold off a paper in Boston and closed one in Baltimore in that period.)

Bennack's figure didn't include the *Esquire* purchase or the $400 million Hearst paid early this year for the Houston *Chronicle*, the largest paper in Texas. Also in the past few years, Hearst has bid, unsuccessfully, for such high-priced media properties as *U.S. News & World Report* and the Louisville *Courier-Journal*. Hearst executives like what they call "franchise situations"—good media properties with defined audiences. Not too many such franchises come on the market. The magazines owned by CBS attract Hearst, and so does *Newsweek*, but neither Laurence Tisch nor Katharine Graham seems interested in selling. As one Hearst executive explains, "Tisch has to show he's holding CBS together right now, and Mrs. Graham doesn't need the money."

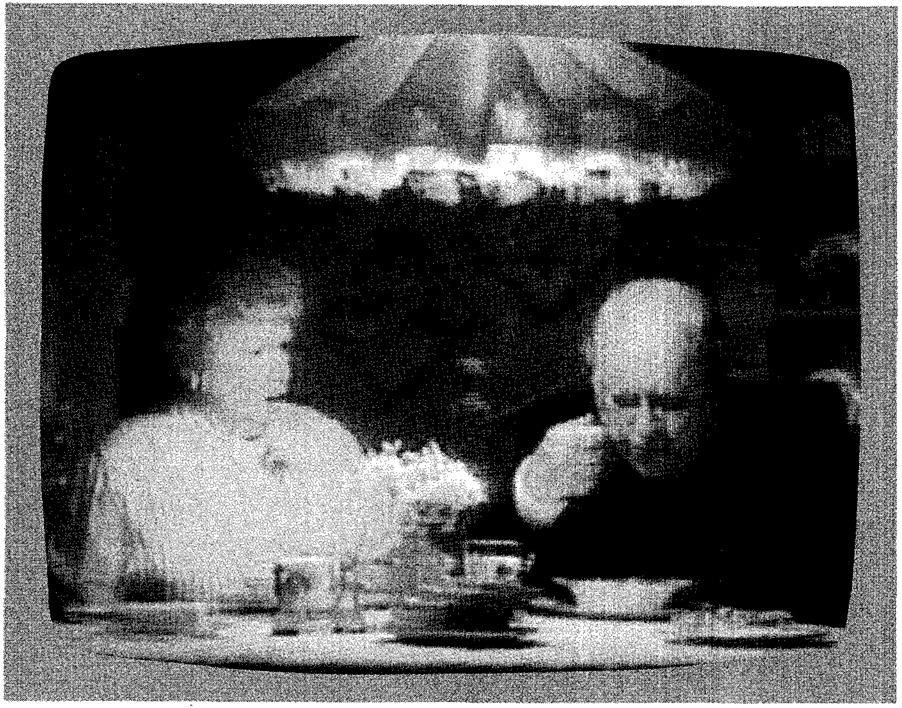
The fact that the Hearst Corporation is a center of energy again remains something of a private story, as if a company so used to secrecy doesn't know how to handle its public persona. As part of its centennial celebration, the corporation has been running a two-page ad in its own publications and in other outlets. The ad shows, among others, William Randolph Hearst, Helen Gurley Brown and Louella Parsons, Hagar the Horrible and Dr. Joyce Brothers (both from Hearst King Features Syndicate), Walter Winchell and Elmore Leonard (published by Heart's Arbor House). It's a curious mixture of past and present, living and dead, fact and fiction—something, in short, like the Hearst story itself. ■



The Woman's Shop at
Paul Stuart
Madison Ave. at 45th Street, New York City

On Madison Avenue/Bernice Kanner

BATTLE OF THE BULBS



HOME, SWEET HOME: *Slice-of-life spots are improving Philips's visibility.*

Shedding New Light

YOUR CHILD HAS BEEN WAKING IN THE 3 A.M. darkness to be reassured by the glow of the night-light; this time, she awakens unreassured. The bulb is out. You grope in the medicine cabinet for Alka-Seltzer and find—no relief. The bathroom bulb has fizzled. Dinner guests arrive, and the oven buzzer tells you the goose is almost ready. Suddenly the bulb in the dining-room chandelier expires. Sure enough, your goose is cooked.

Let's face it, there's no good time for a light bulb to blow. Even when you've nothing better to do, changing light bulbs (assuming they've been stocked up and the fixture is reachable) probably isn't among your favorite pastimes. It's a nuisance whenever it happens; making it happen less often is a marketing opportunity.

Last fall, North American Philips Lighting Corporation seized that opportunity with the most talked-about advertising in the 108-year history of the light bulb. Its lighthearted, sometimes zany campaign—in contrast to GTE Sylvania's computerized special effects, featuring a ghostlike spokesman named Mr. Light, and General Electric's warm, fuzzy images—relies on humor to make a serious point: Philips square-shaped, soft-white light bulbs burn 33 percent longer than the traditional round ones. According to its survey, longer life is the one quality consumers look for in choosing a brand of light bulb.

In one of Philips's current spots, a middle-aged, rotund matron laments that the magic has gone out of her marriage. "Every time the lights go out, you fall asleep," she tells her soup-slurping husband. What happens next? The lights go out, and from the darkened screen come snores and splutters. In another spot, a moonfaced night-shift maintenance man sits spellbound as his co-worker reads the exploits of Lord Klempston. But just as Lord K. is "gazing on Lucretia's loveliness," a preamble to who knows what, *zap*—the light bulb blows.

In both spots, a split second elapses, a computer-generated bulb snaps on on the screen, and a voice-over announces that it's time to change your light bulb—to Philips's Longer Life bulb, of course. (The spots look as though they came from the pages of *Where Were You When the Lights Went Out?*, a cartoon book inspired by the New York blackout of 1966.)

The introductory ad campaign that broke last fall was also hilarious. In one spot, a short businessman in an elevator shyly admires a statuesque blonde rider. Taking refuge behind his newspaper, he fails to see the woman exit and a pudgy, cigar-chomping workman take her place. When the light bulb in the elevator fizzles, the young man, emboldened by the darkness, confides, "I guess you know I find you extremely attractive."

In another spot, a slightly blowsy-looking homemaker steers her upright vacuum cleaner around her snoozing silver tabby. (The vacuum sounds were added later, to keep the cat docile.) Suddenly, the lamp bulb flickers, the screen goes black, and viewers hear the frenzied howl of the cat. Oops! "It's time to change your light bulb," the announcer says, as a computer-generated bulb flashes on on the screen. (Though the ad is meant to be comical, Philips has received angry letters from cat lovers who see nothing to laugh about.)

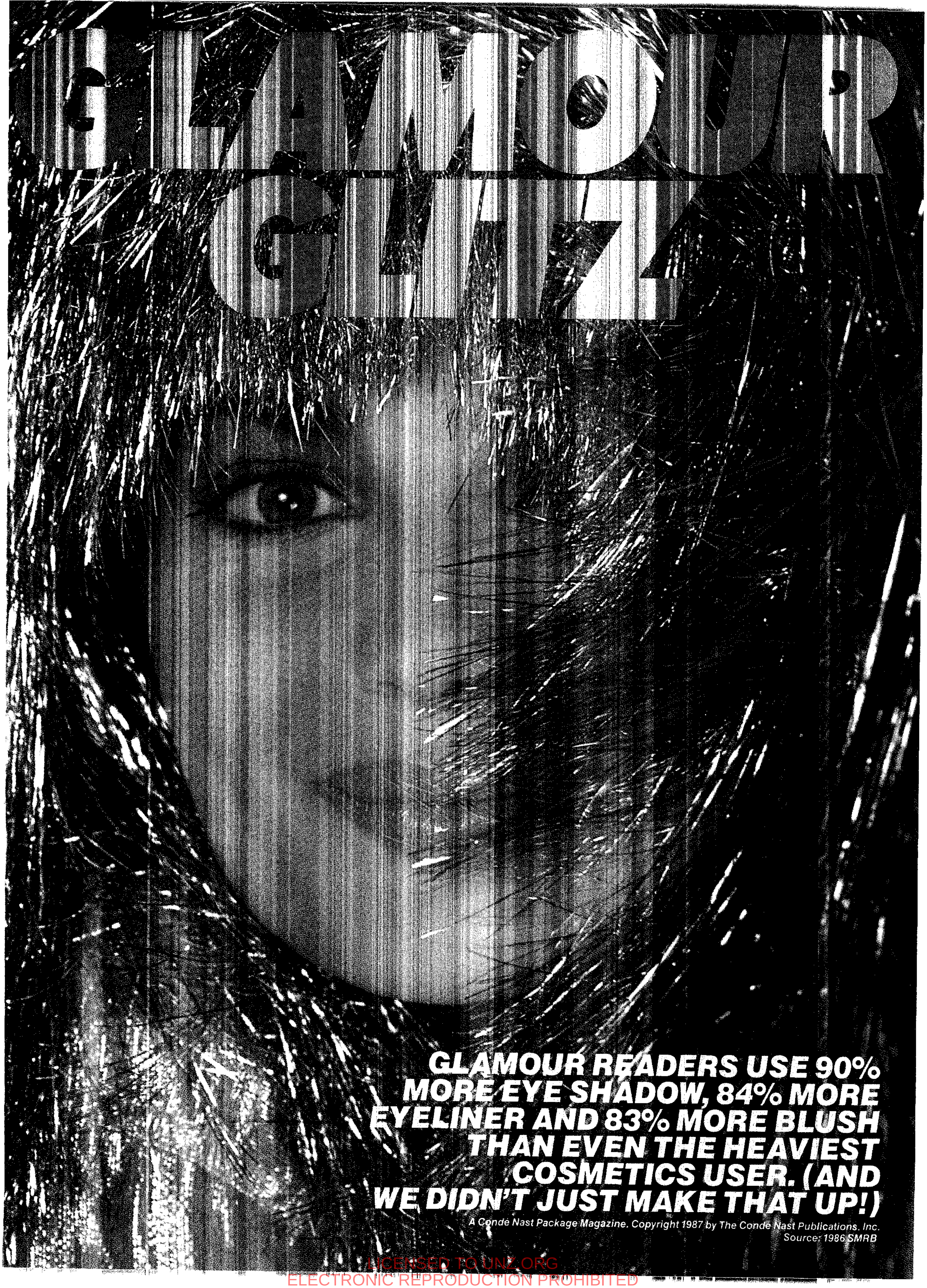
"Light bulbs are an indifferent category," says Jerry Preyss, director of marketing operations at Philips. "People don't buy bulbs as often as they do coffee, let's say. And they have no emotional involvement with bulbs, the way they do with beauty aids. High-tech claims in marketing light bulbs don't work. People don't believe them, because this is pretty much the same product Edison invented 100 years ago. The only issue people care about is putting off having to change a bulb. Though it was risky, we opted for humor, because it was a chance to break through the clutter to score a real home run."

"We had a negative to dramatize," says Arthur Bijur, creative director at the DFS/Dorland ad agency, which took on Philips last fall. "As the No. 2 guy in lighting manufacturing, we had to do daring, dramatic work. We wanted noise and notice. We had a tangible problem—darkness—and a tangible product benefit—a way to ward it off longer. The solution came to us even before we knew we were going to work on the account." Executive creative director Cliff Freeman was largely responsible for the memorable Wendy's "Where's the beef?" and Soviet-fashion-show spots.

"We figured we had to warm people up to light bulbs with comedy," says Freeman. "Laughing at people's predicaments, at their compromising positions, is the basis of comedy."

The results have made Philips management grin. The $15-million campaign (an increase in spending of more than 700 percent since 1985) has improved Philips's visibility in the light-bulb fight with General Electric, the nation's No. 1 lighting manufacturer: Forty-eight percent more consumers now name Philips when asked to identify a brand of light bulb,

Photograph by Donal Holway.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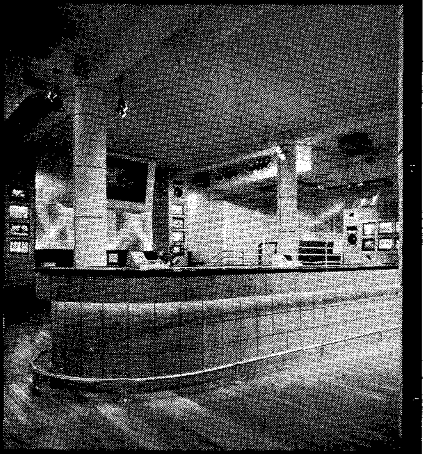

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and 72 percent more say they'll pick Philips the next time they buy bulbs. Several retailers, including Sears Roebuck, have seen the light and picked Philips as their exclusive brand.

"Advertising isn't designed to create a ground swell of consumer demand but to make the retailer feel comfortable about stocking your brand, and the consumer confident about buying it. Ours has sales drive," says Preyss. Since its media blitzes, Philips has recorded impressive sales gains: an increase of 20 percent in the fourth quarter of 1986, 32 percent in January, and another 15 percent in February.

The other contestants in the battle of the bulbs have also lighted TV screens. GE, with more than 50 percent of the market share, has romanticized its soft-white bulbs with a $13-million campaign that fits neatly with its $27-million "We bring good things to life" corporate-image advertising. In one spot, for example, Pachelbel's lyrical canon plays as a woman paints a portrait of a young girl dressed in a lacy white frock.

GTE Sylvania, in a dead heat for second place with Philips with about 18 percent of the market, has been using a Pillsbury Doughboy–type spokes-light in its commercials to pitch its 5-percent-longer-life bulbs. In one spot, the ghostly figure—supposedly the embodiment of incandescent light—complains that he's "drained" if he's not the new Sylvania soft-white bulb. In another, he boasts of his bright future and promises to do a brilliant job for you. Before Mr. Light, Sylvania primarily focused on public-relations programs and other promotions.

Last fall, Philips ran a promotion to capitalize on the end of daylight saving time. Through radio ads and refund offers, Philips reminded consumers to turn back their clocks and stock up on light bulbs as the days grew shorter. "On Sunday, it's time to change your clock; on Saturday, it's time to change your bulb," the ad said.

You'd think that except for seasonal change, light bulbs would sell much the same, year in and year out. Not quite. Sales dimmed in the seventies and early eighties because of the energy crisis and the recession. In the last five years, light-bulb sales have picked up owing to the lapse in conservation awareness and the introduction of new highly specialized and decorative bulbs.

Though the market is illuminated by hundreds of types of bulbs, for the consumer, soft-white incandescents are the mainstays, while fluorescent tubes—which produce more light per watt than incandescents and last longer—account for about 6 percent of sales. GE found that for all their unflattering coldness,

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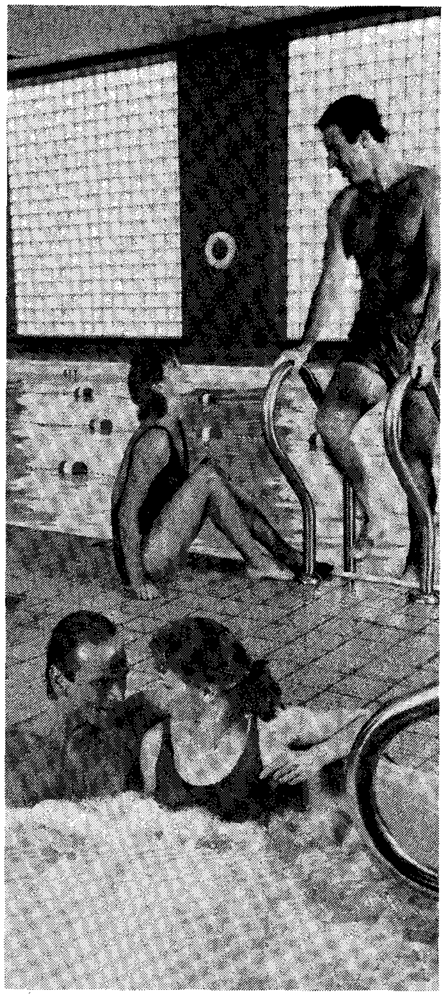
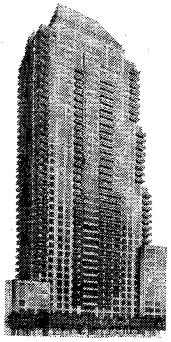


in our 60-foot pool.



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DECORATOR PREVIEWS®

the icy-white tubes under which one grows African violets, peels spuds, and inspects laundry hang in about half the homes in America and average three per dwelling.

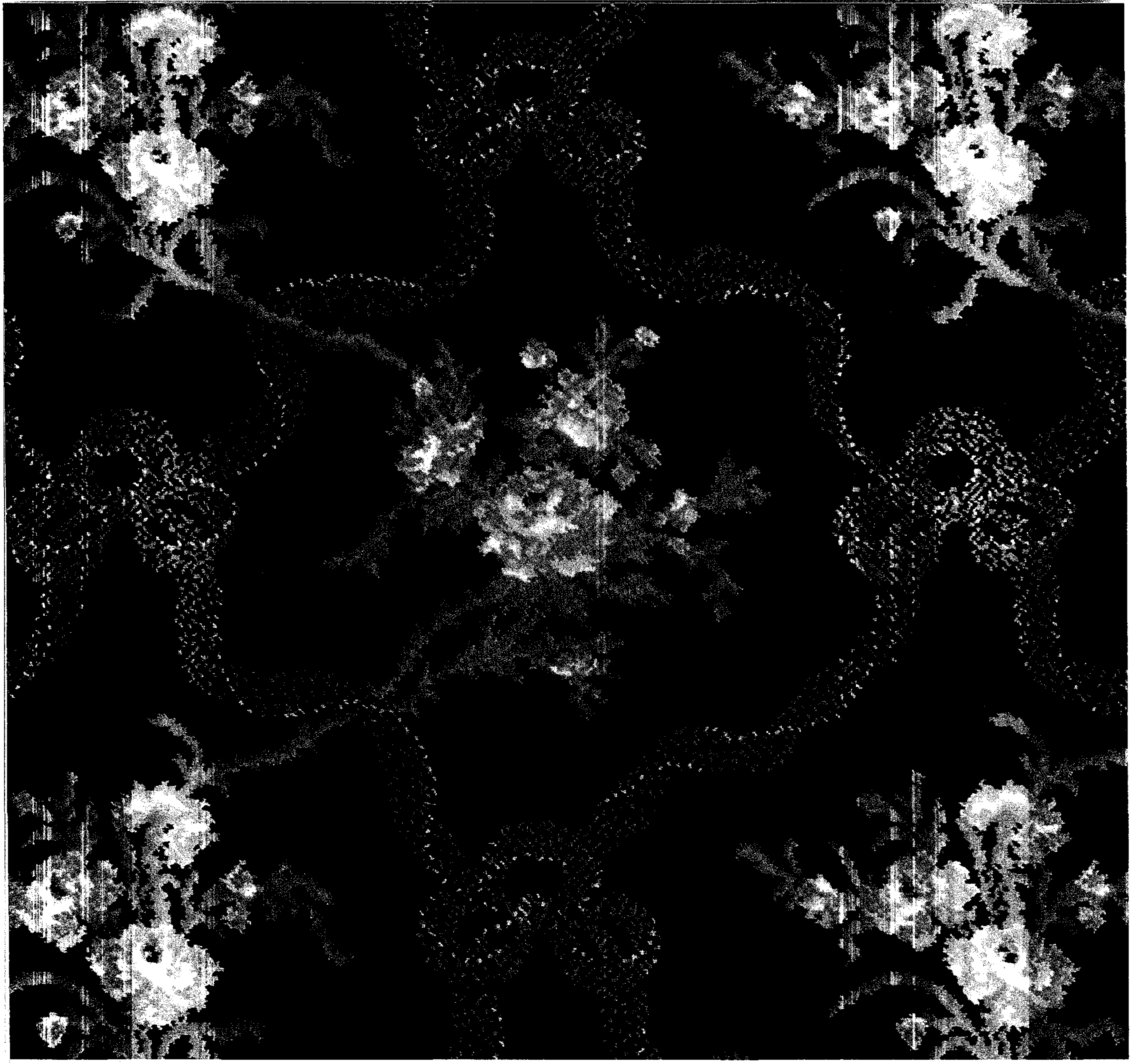
Before bulbs, of course, fire, candles, and natural gas kept darkness away. Then on October 21, 1879, after more than 1,200 experiments, Thomas Alva Edison lighted a lamp in which a loop of carbonized cotton thread glowed in a vacuum for two days. It was the first modern-day light bulb.

Some illuminating facts: A bulb's life varies with its size, wattage, and format, as well as the location of the socket; the average bulb lasts about 750 hours; and a few high-watt bulbs usually give more light than twice as many low-watt bulbs. When the bottom of a lamp blackens—an inevitable part of the aging process—the bulb has had it.

Eighty-four percent of bulb sales are impulse buys and are lavished mostly on 60- and then 100-watt incandescent four-packs (three-way bulbs and floodlights are usually sold singly). Women are the prime buyers of bulbs, owing to the fact that they're the chief food shoppers and 44 percent of all bulbs are sold in food stores (working women and older consumers tend to stock up). Mass merchandisers sell another 27 percent; hardware and home centers, 17 percent; drugstores, 9 percent; and other outlets, 3 percent. Pricing is up to the retailer; supermarkets tend to scalp, but consumers apparently like to buy bulbs where they shop most often.

Supermarket News notes that along with panty hose and pet supplies, light bulbs remain among the most profitable general merchandise carried by retailers. Home lighting is increasing as consumers pay more attention to decorating and security, says GE executive Richard La Fond. But there's still a way to go: The average American home contains 28 light-bulb sockets; the average American car, 30.

Few bulbs used are long-lifers—and even fewer are ultra-long-life bulbs, such as DioLight Technology's Forever 80,000-hour bulb and Lite-Tronic International's 20,000-hour model. GE's longest-life retail bulb is its 1,500-hour soft white, and the company has plans to market a 2,000-hour halogen bulb. Some contend that the major lighting manufacturers have little incentive to stretch a bulb's life span. "They're in the bulb-replacement business; they *want* bulbs to burn out," says DioLight sales manager David Masson. But that may change, for the battle of the bulbs is looking a bit like the battle of the batteries. "It's very much the way Eveready, with its throwaway batteries, was before long-lasting Duracell came on the scene," says Preyss. "And consumers beat a path to Duracell's door." ■



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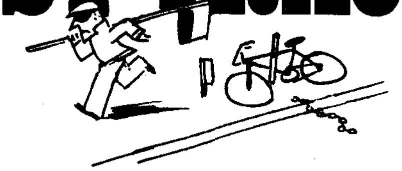
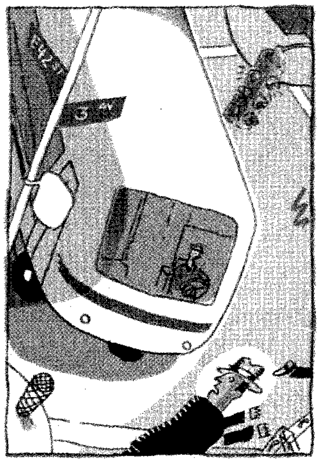


CIVICS

Killer Corner?

A MAN WAS STANDING ON the southeast corner of 42nd Street and Third Avenue the other day, waiting for the light to change so he could cross 42nd. The light turned red and the cars heading west on 42nd stopped, so he started across—and was almost run down by a bus heading east on the street.



He dived back onto the sidewalk, and when he recovered, he cursed the bus for running the red light. But it hadn't. The intersection is one of hundreds on two-way streets around town that are ruled by traffic-light systems that stop the cars in one direction before they stop them in the other.

There are plenty of lousy intersections in this city. Why does the Transportation Department insist on making some of them even worse?

"It's done so the cars can make an unimpeded left onto the avenue," says Transportation Department spokesman Victor Ross. "If we didn't do it, there'd be far more accidents."

The Police Department doesn't release pedestrian-injury figures for specific intersections, but 42nd and Third is so notorious among people who work in the area that some make a sport of watching unsuspecting pedestrians play "walk out, jump back" at that corner.

Wouldn't simultaneous red lights with a left-turn-only arrow for eastbound drivers help? No, says Ross, because the cars turning left wouldn't be able to get past the cars that had to stop. "This is the lesser of two evils," he says. "The pedestrian-fatalities rate is its lowest since 1912." Not, it would seem, at 42nd and Third. E. P.

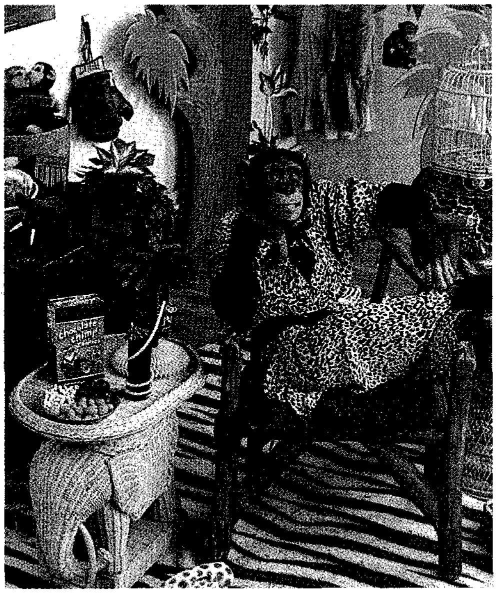
BRIEF LIVES

A CHIMP FOR ALL SEASONS

BEVERLEY AND FRANK KREVENS'S FIVE-year-old was backstage at Robert Klein's cable-TV show, waiting to go on. Shaking hands and sipping everyone's sodas, he roller-skated over to another guest's dog, but the dog wouldn't play. One of the show's writers complained of a sore throat, and Beverley edged her youngster away. Then came the introduction from Klein: "... Would you please welcome—Zippy the Chimp!" Out skated a nonchalant chimpanzee—in chinos and turtleneck—followed by the Krevenses, his trainers.

It's not enough that Zippy has won fame on talk shows (he wears the "*Late Night* Monkey-Cam" on David Letterman's program), commercials, and music videos. The Krevenses, along with a P.R. woman, are now promoting "the New Zippy"—a chimp with his own line of posters, T-shirts, even Chocolate Chimp cookies. "He's cooler now, more laid-back," says the P.R. woman.

Zippy does not feel exploited, though. "He's not writing a book called *Trainer Dearest*," says Klein. But the Krevenses could write *Chimp Dearest:* They haven't had a vacation in the four years since they answered an ad and started raising him. They get a percentage of his profits (his owner, who refuses to be identified, pays for Zippy's press agent and Manhattan apartment).



Zippy is "cooler now, more laid-back."

Relaxing at home, Zippy heads for an open can of Budweiser. "His reactions are like a child's," says Beverley. "He's sneaky. Watch him." She turns. "Zippy, one little sip—Zippy! *One* sip." He retreats to Frank's lap. Living with a celebrity chimp, says Frank, "is like having Mick Jagger with you."

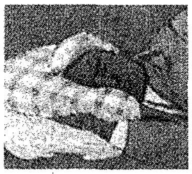
"Right now," says Beverley, "he's a kid and enjoys the shows we do—he has fun. But chimps get to an age where they're too big and don't enjoy it anymore, so we'll retire him then. I'll be a basket case then."

For now, the fun goes on—Zippy is the darling of the party circuit. There was the time he boxed with Mario Buatta on Malcolm Forbes's yacht. Or the time he joined Buatta at the Ballroom to see Peggy Lee. And more than a few evenings at Mortimer's. But by all accounts, Zippy is not on a star trip. He'll even help around the house. "I don't know if you'd call it *help*," says Beverley. "He watches everything. You can't leave him for a second until he gets tired. I have to wait until he goes to bed before I can use the phone. I love him when he's asleep."

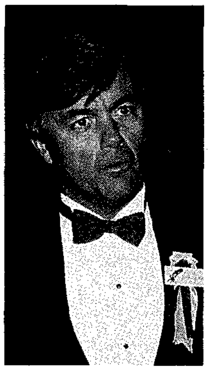
LORI STYLER

Photograph by John White © Party Art Productions. Illustrations: top, Guy Billout; left, Santiago Cohen.

MR. PEEPERS: PEN Goes the Way of All Flesh



Saul and Gayfryd with Vartan Gregorian.



John Irving.

Tom Wolfe encounters Gayfryd.

FitzGerald and Ginsberg.

Elaine and Donald.

THERE WERE IRON BARS IN FRONT of the front door at the Steinberg apartment. I wrapped my hands around the gate and wondered if I was making a big mistake.

Inside the door was a man wearing a splendid shirt and lizard suspenders who looked very much like Truman Capote young.

He was decorating the tables for the PEN dinner. He was setting up a mock table in the Steinberg hall. He told me there would be black moiré underskirts and overcloths in jewel tones of glazed chintz with black quills and marbleized balls and lots of little neoclassical writerly objects culled from Madison Avenue strewn under the curly willow.

This was a new PEN. It was a long way from Eudora Welty walking onstage at the Royale Theatre and just reading. I knew this was a new PEN one afternoon in January when I saw Glenn Bernbaum followed by Nan Kempner hotfooting it down Park Avenue to the Steinberg PEN lunch. And the crowd in the elevator alone—Slim Keith, Carl Bernstein, maybe Zipkin, all locked in that special anticipatory elevator silence. There, upstairs in the coat line, I saw Joyce Carol Oates in a blue schoolgirl sweater and black pants scrunched thin and long against the treasure-crammed wall. Uneasy thoughts grew as I watched Norman Mailer standing across from the twelve-foot Rubens to the left of the mini-Rembrandt, trying to sell tickets that cost $750, and when I saw all the big books on the table and on the sofas. Books used as props. As centerpieces.

No, I could actually trace my fears for the soul of PEN a week or two back, to when Gayfryd had told me, "Those writers, they are coming down from their ivory towers."

I remembered a particularly chilling lunch at Le Cirque, listening to Saul Steinberg telling jokes with Dennis Stein, though who am I to judge, for I was with Andrea Reynolds that day. And paying.

Gayfryd walked in wearing sneakers and jeans just like I knew she would, though I hadn't expected the T-shirt with no bra, or the pearls. And I knew because she is so smart, Gayfryd would vamp me into thinking this was all all right. That the new money had to have its cause, too, and money raised in this way was still money.

Sure enough, after a while, Gayfryd said, "Money has to have a provenance to be good enough for *certain* organizations. Someone must speak up and say, 'Gee.' . . . I actually went to a party where someone said, 'Somebody gave $12 million, but he *only* gives a million a year.' "

Yes, I was watching the guard change before me, for this used to be John D. Rockefeller's apartment. PEN used to be funded by foundations like Rockefeller and Ford.

The man who looked like Truman Capote young walked through. His name is Tom Collum, and he did the Steinberg apartment in this incarnation and was designing the dinner for Gayfryd for free.

The Steinberg dining room was a real mess, filled with cartons, each with its own leather books, an origami obelisk, a pair of Gayfryd's candlesticks, and a rubber Mickey Mouse beach ball sprayed to look like a marbleized carpet ball. The dining-room table (think Xanadu) was filled with the unusual combination of blue bound volumes of *Architectural Digest* and stacks of *OED*s. Glass vases waited to be wrapped in gold; curly willow, to be sprayed.

Need I say the dinner is sold out, and there's clawing at the door of the Metropolitan Club? Seven-thousand-five-hundred-dollar tables gone in a shot for $10,000. Over half bought by folks who, like the Henry Kravises, like to have control over whom they are sitting with.

As Gayfryd was explaining the dinner's particular appeal—"Freedom of expression is the cornerstone of our way of life. [People] can feel good joining hands across the world to help an imprisoned writer"—I looked at 25 or so plaster busts bought on the cheap.

"We have to use shoe polish to muck them up a bit . . . break the noses to give them character," Tom said in a New Orleans voice, and I had a vision of Gayfryd and maybe Saul one night descending the triplex in their pajamas to smash Roman noses.

Outside on the terrace, a head bobbed up and I heard the unmistakable sound of the ball bearings in the Krylon paint can being shaken as one of the staff sprayed the turkey feathers gold.

But Gayfryd saw it all as I did. She stroked her beautiful face with her large sapphire ring and said she was worried.

"Things are getting so personal. Once they meet me in these surroundings, *(continued on next page)*

Photographs by Mary Hilliard.

(continued from previous page) people are seduced."

"Or not seduced," I said.

"Well, seduced positively or negatively, and PEN becomes a backdrop."

Living like this does have certain exigencies, as I remembered.

"The space commands a style which does not come by me naturally. . . . It's not the enchanted cottage, where you throw out a couple of chintz pillows," she said.

GAYFRYD—WHO I THINK ON AN ARMY-ALPHA IQ TEST would score right up there with Ivana and Carolyne, and I mean *high*—has done things right. She made Vartan Gregorian the honoree of the dinner and got the library on her side so no one would say they were competing. She put Mrs. Astor at her table, and Hortense Calisher, the bolting head of PEN, and "Mrs. Cabot from Boston—I don't know who that is." Right away, she said they were going back to authors' readings next year.

With Joyce Carol Oates.

Just then, a very-long-haired cat slithered among the obelisks and other detritus of an Edwardian literary parlor. I drew in my feet.

"We will have urns and magnifying glasses and inkwells, the paraphernalia of the writer . . ."

I looked up.

". . . From the turn of the century," she said quickly. Because it seems you need this to suggest to certain people the situation of Akhmetov, PEN's Soviet poet, who now writes in pencil on brown paper, which he throws out the window of Chelyabinsk, the Soviet psychiatric hospital where he is imprisoned.

I walked to the window and saw the frantic spraying of the quills and the gold paint rising to the ozone layer in a fine poisonous mist.

The favors were donated and everything was underwritten so that the dinner would make $200,000 to $250,000, and socially validate and ennoble a new class in the process. Gayfryd even had PEN send out bios of the authors to the insecure rich folks, and bios of the rich folks to the insecure authors. The bios listed everyone's profession and hobbies and interests on index cards. This seemed pretty funny to me, since I see half the participating PEN authors out every night.

How do you explain Arnold Scaasi to Galway Kinnell?

How do you explain Marty Raynes to Allen Ginsberg?

How do you explain anyone to anyone?

Gayfryd said the rich people thought the authors "have a bit more prowess intellectually." And the authors "for some reason perceive [us] as a group of people who are financially well off. . . . People ascribe a lot more to that group than they are entitled to. I think we are all pretty regular."

I left Gayfryd with much to do. Three hundred pens to wrap in marbleized paper, countless PEN charters to glue to bags, and all those violet petals to be washed for salad.

JOAN DIDION AND JOHN GREGORY DUNNE AND I STOOD in the doorway of the Metropolitan Club's great hall and felt the full heat. It was the special blast of bodies from a hot dinner. The $3,000 poufs, balloons, and tubes were out, on the big young women who've so quickly learned to be rich. And there were other clothes pinned with quilled rosettes announcing that their wearers had published at least two serious works and were PEN members. Mailer, Vonnegut, Kosinski, Joyce Carol Oates, John Irving, Frankie FitzGerald, Tom Wolfe wove in and out of the friends of literature in their Scaasi sleeves. Gregorian was there watching his library lions tucked into this fold.

"I keep the records. I am the guardian," he said.

"PEN needs a building," Kurt Vonnegut told Francine LeFrak. "Call Sam," she said.

"Writers *are* the decorations," said Jerzy Kosinski.

We started the ascent into the heavens of the Metropolitan Club. I was sitting with Kosinski, who, when he was PEN's president, had brought PEN from the "Intellectual British" tradition of Galsworthy to what he called the "meddlesome spirit" of the sixties and then to what he calls its Protestant Missionary phase, when they decided to "go after the filthy rich," a policy brought to full and flamboyant fruit by Norman Mailer during the PEN Congress last year. "PEN sees itself as the spiritual voice of the writer. . . . [It speaks for] the inner calling, the writing soul," Kosinski had told me.

Kurt Vonnegut spoke about PEN's rotating loan fund and said, "Anyone who's a writer, whether they are a member of PEN or not, can get a quick loan because the oil burner's broken down or the rent's overdue or the kids are sick, and most people repay them, but some don't because they can't, but they are surely as good writers as those in tuxedos and evening gowns." There was applause. Gayfryd was introduced as an "admirable art collector." Mailer introduced Gregorian as "the pope of literary fund-raisers, and I'm like a young cardinal."

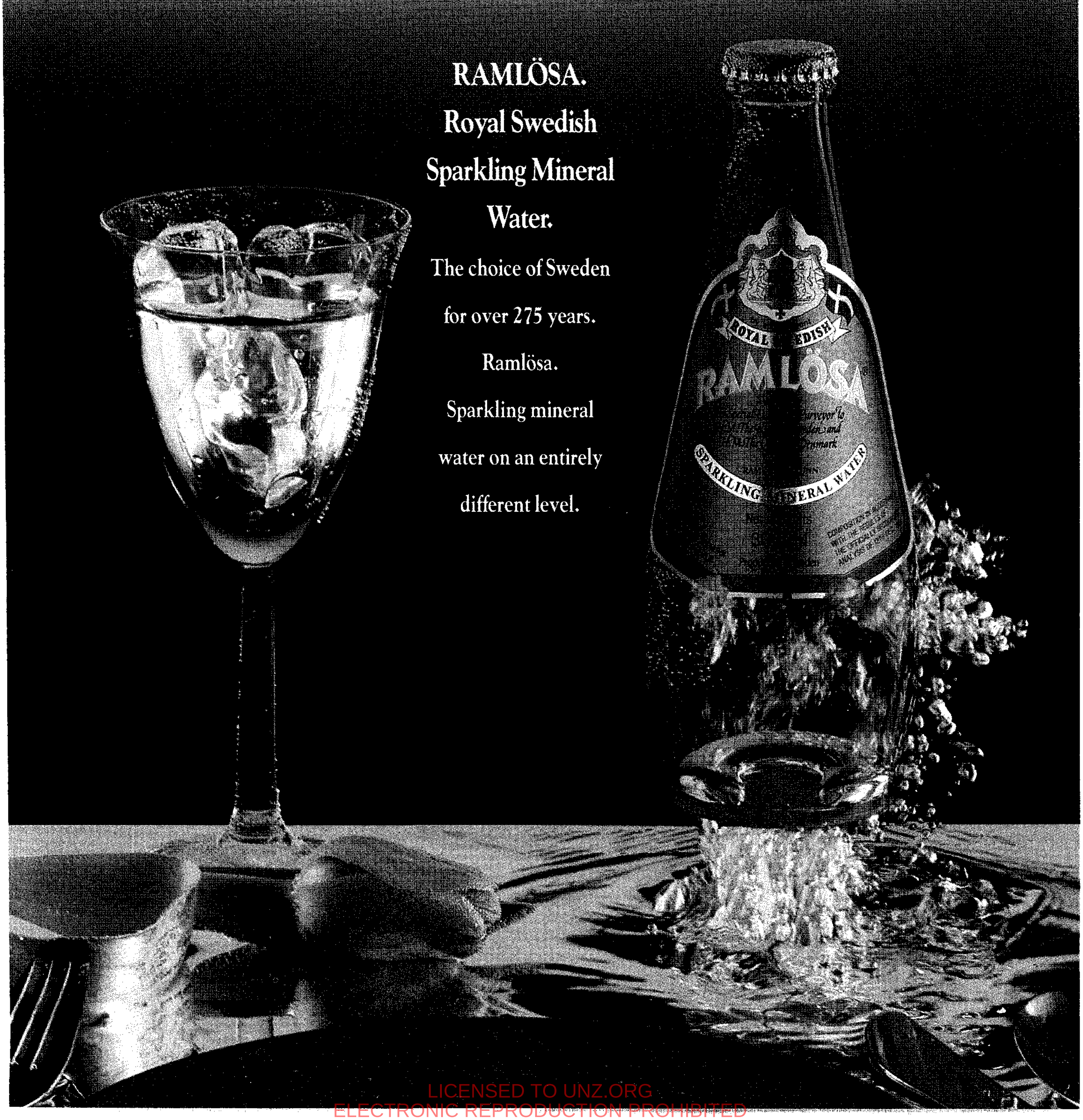
I watched a goldfish swimming in his small bowl on my table, a trapped creature caught in the element that gives it life. It had no greens and nowhere to go. Bianca Jagger squared her shoulders. Joyce Carol Oates bent toward Sydney Gruson, Jamaica Kincaid to Mort Janklow. Brooke Astor was next to smiling Saul Steinberg.

This was the first time I have had a live critter as a centerpiece at my table. I wondered what would happen to all the little fish at the end of dinner. I decided I did not want to know.

"Writers have their own way of dealing with reality," Jerzy Kosinski was saying. "They deny it."

Photograph by Mary Hilliard.

High Water Mark.


ROYAL
EDISH
RAMLÖSA
SPARKLING
NERAL WATER

RAMLÖSA.
Royal Swedish
Sparkling Mineral
Water.

The choice of Sweden
for over 275 years.
Ramlösa.
Sparkling mineral
water on an entirely
different level.

RUTH RECOMMENDS

BY RUTH GILBERT

Pianist Mieczyslaw Horszowski, who is 94, is playing in concert April 12 at Town Hall. He's also coming out with a new record in May, and in June he'll be 95. (He started concertizing in 1900!)

'THE HORSE'S MOUTH'

William Badgett is about to demonstrate a scientific fact: After he cut off the tails of 22 generations of rats, they're still born with a tail! Mark J. Dunau's play is at the Cubiculo April 10 through May 3.

LAURA DEAN DANCERS AND MUSICIANS

Members of the company (having its tenth anniversary) are lining up for class and preparing for their April 7 through 12 stay at the Joyce Theater.

'SLEIGHT OF HAND'

Cecilia Peck and Harry Groener rehearse their routine in a scene from John Pielmeier's magical suspense thriller. It's previewing at the Cort Theatre and is set to open April 26.

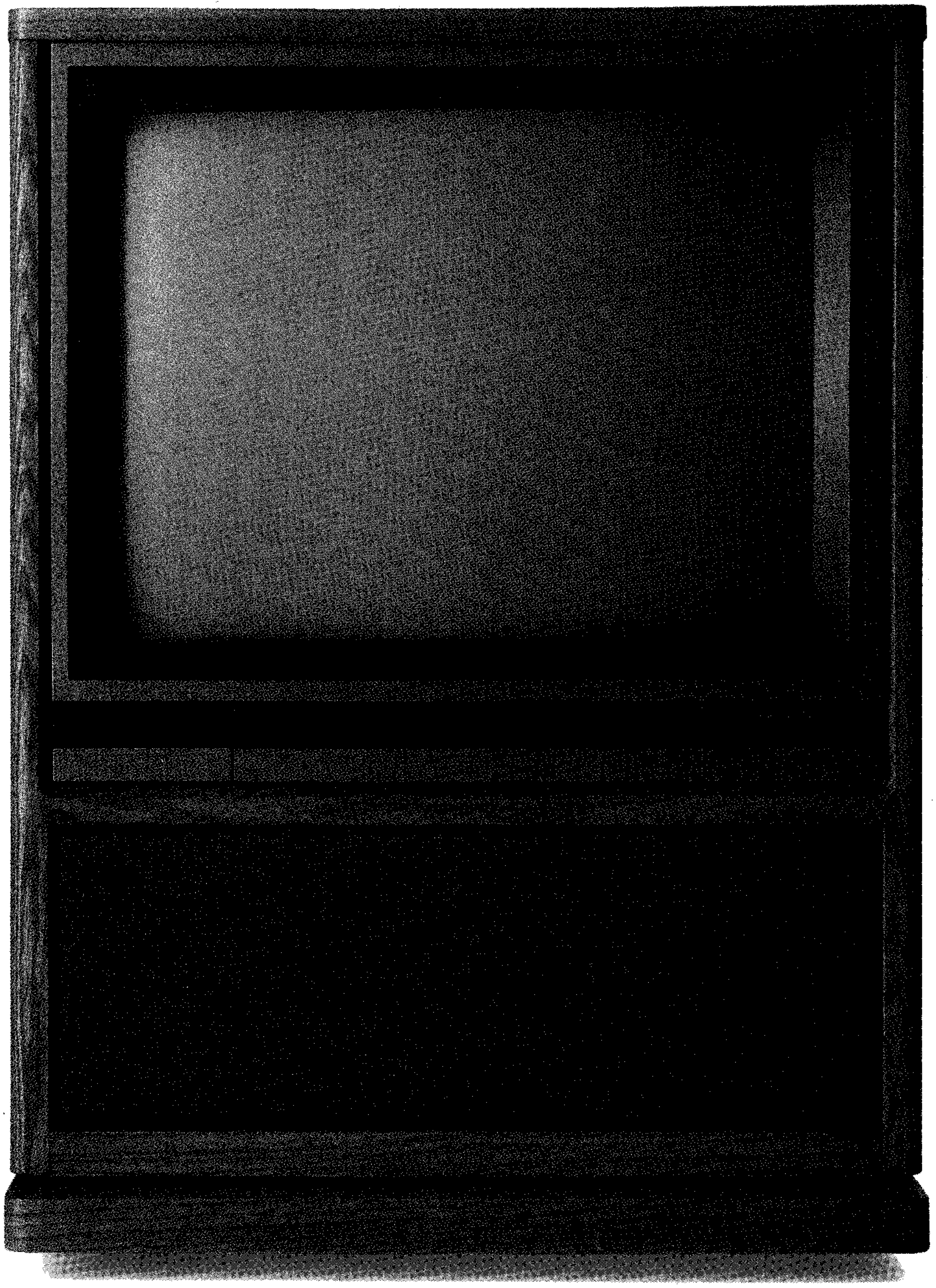
DAI RAKUDA KAN

Above are company members in The Five Rings *(inspired by an ancient Zen manual), one of the premieres in an all-too-short season of the Butoh art, April 8 through 12 at the City Center.*

NEW YORK GILBERT & SULLIVAN PLAYERS

Judy Schubert and William Reynolds (both aghast) watch Stephen O'Brien pour his potent potion in the comic operetta The Sorcerer, *which, with* Trial by Jury, *is at Symphony Space through April 19.*

Photographs: top right, Atsushi Iijima; center, Herbert Migdoll; bottom left, Peter Cunningham; bottom right, Lee Snider/Photo Images.



Every Sunday night for years,
you've turned on your television.
Starting April 5th, your television
will return the favor.

Now you'll view Sundays in a whole new light.

Nothing like this has happened in the 35 years that the networks have dominated television in America. Never has anyone attempted to bring you the kind of prime time television that for the first time, gives you a real viewing alternative.

Introducing the Fox Broadcasting Company.

We've attracted some of television's top writers and producers, all of them with major hit shows to their credit.

And we've done it by offering them something they seldom have: the freedom to make their shows without the "help" of computers, research or layers of bureaucracy.

We've been bolder with the way we're introducing our first full night of prime time shows too.

By making our schedule fit yours.

On Sunday, April 5th, the premieres of "Married...With Children" and "The Tracey Ullman Show" will be on three times each during the evening. So you can tune in whenever you're ready. After that, we'll be introducing a new show every week for the next four Sundays.

We'd like you to give them a try. Because once you do, we think you'll agree. You won't have seen better television in a month of Sundays.

FOX

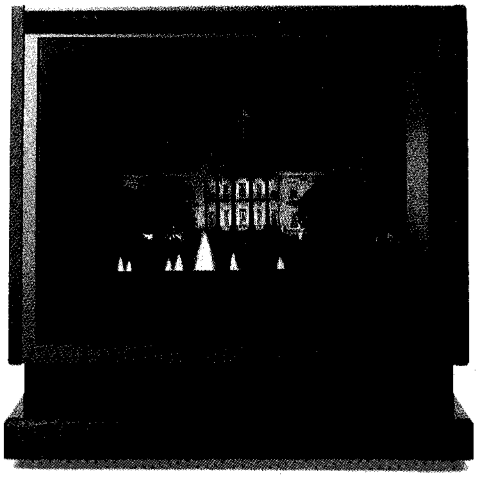
2 KTVU

Married...With Children. The Bundys married for better or worse. And it got worse. A great new comedy premiering three times on Sunday, April 5th at 7:00, 8:00 and 9:00pm.*

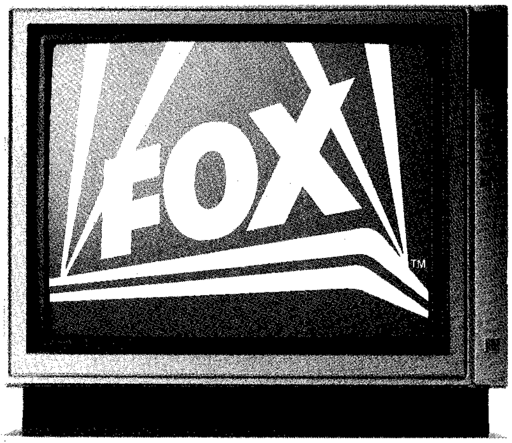
The Tracey Ullman Show. She's such a remarkable talent, we had to build a show around her. Premieres three times on Sunday, April 5th at 7:30, 8:30 and 9:30pm.*

21 Jump Street. High school students keep a lot of secrets. Being a cop can be one of them. A special two-hour premiere starting at 7:00pm Sunday, April 12th.*

Duet. If you ever thought your love-life would make a great TV show, this is it. A special one-hour premiere of "Duet" starting at 8:30pm April 19th.*



Mr. President. A look at what it's like to be in the President's shoes. And his slippers. Starring George C. Scott. "Mr. President" premieres Sunday, May 3rd at 9:00pm.*



Do you know where your Fox station is? Look for it in TV Guide or your local listings.

**One hour earlier in Central Time Zone.*

New York

INTERIORS

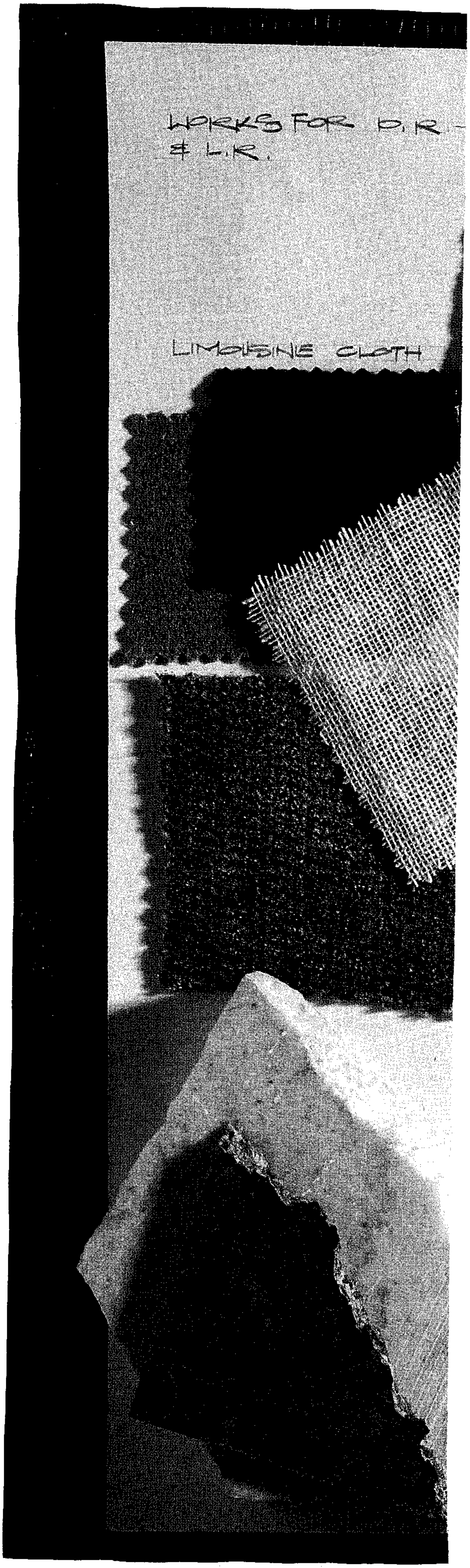
WHAT WORKS

PRICELESS TIPS FROM THE SUPER-DECORATORS

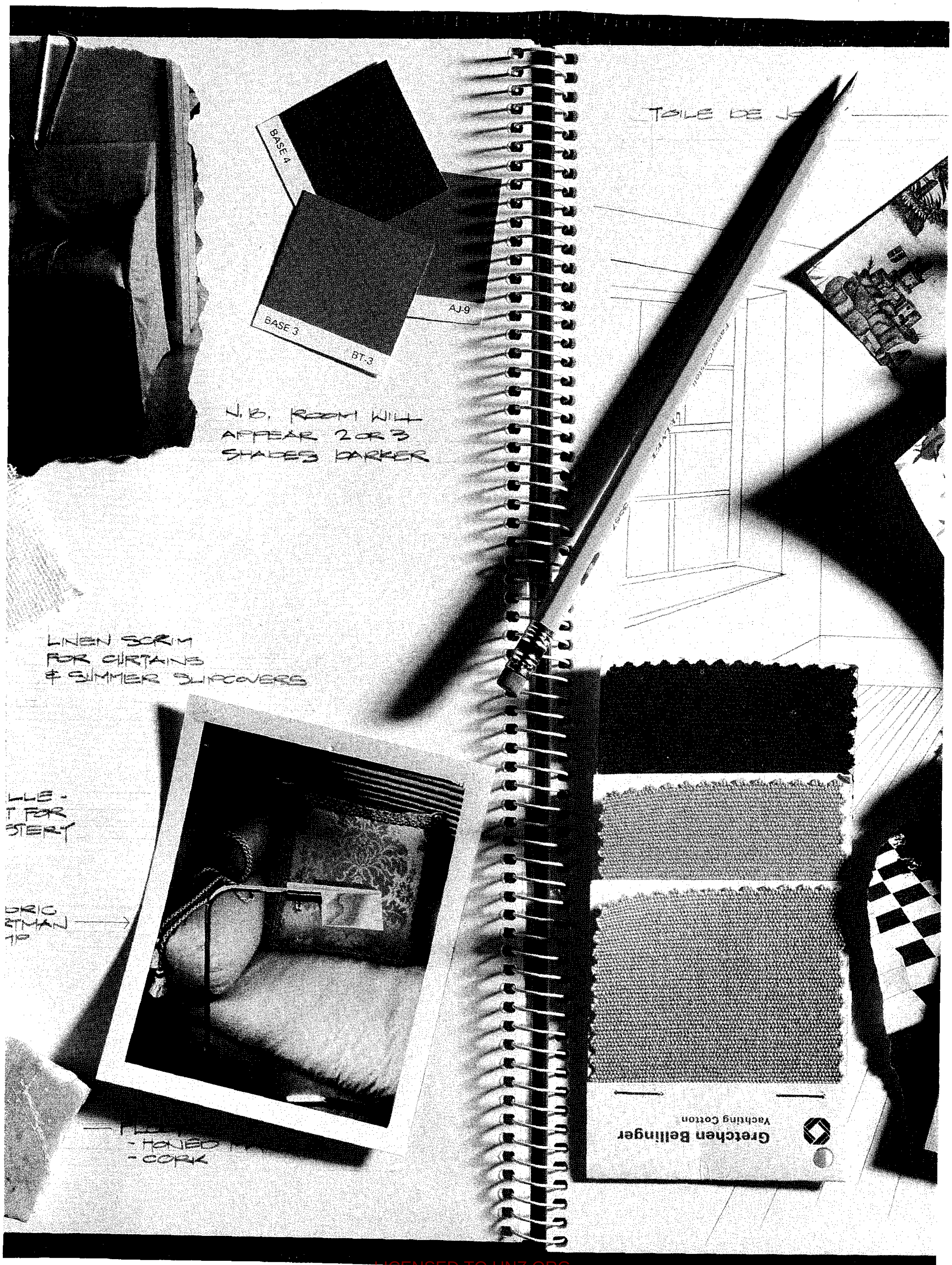
Interior-design news is always so suspect. So what if chartreuse lampshades are all the rage this year? By the time most of us get around to acquiring some, it will already be next year, and they'll already be a joke. The real inside story is not what's new—it's what's old. Which fabrics, furniture, and lamps do interior designers find themselves returning to again and again, in job after job, year after year? When a pro tells his painter to do the room white, precisely which white paint does he specify? Despite the divergent styles of these top New York designers, the points of consensus are many.

BY
MARILYN BETHANY

PHOTOGRAPHED BY
CHARLES NESBIT



Lettering by Marc Litalien.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SHADES DARKER
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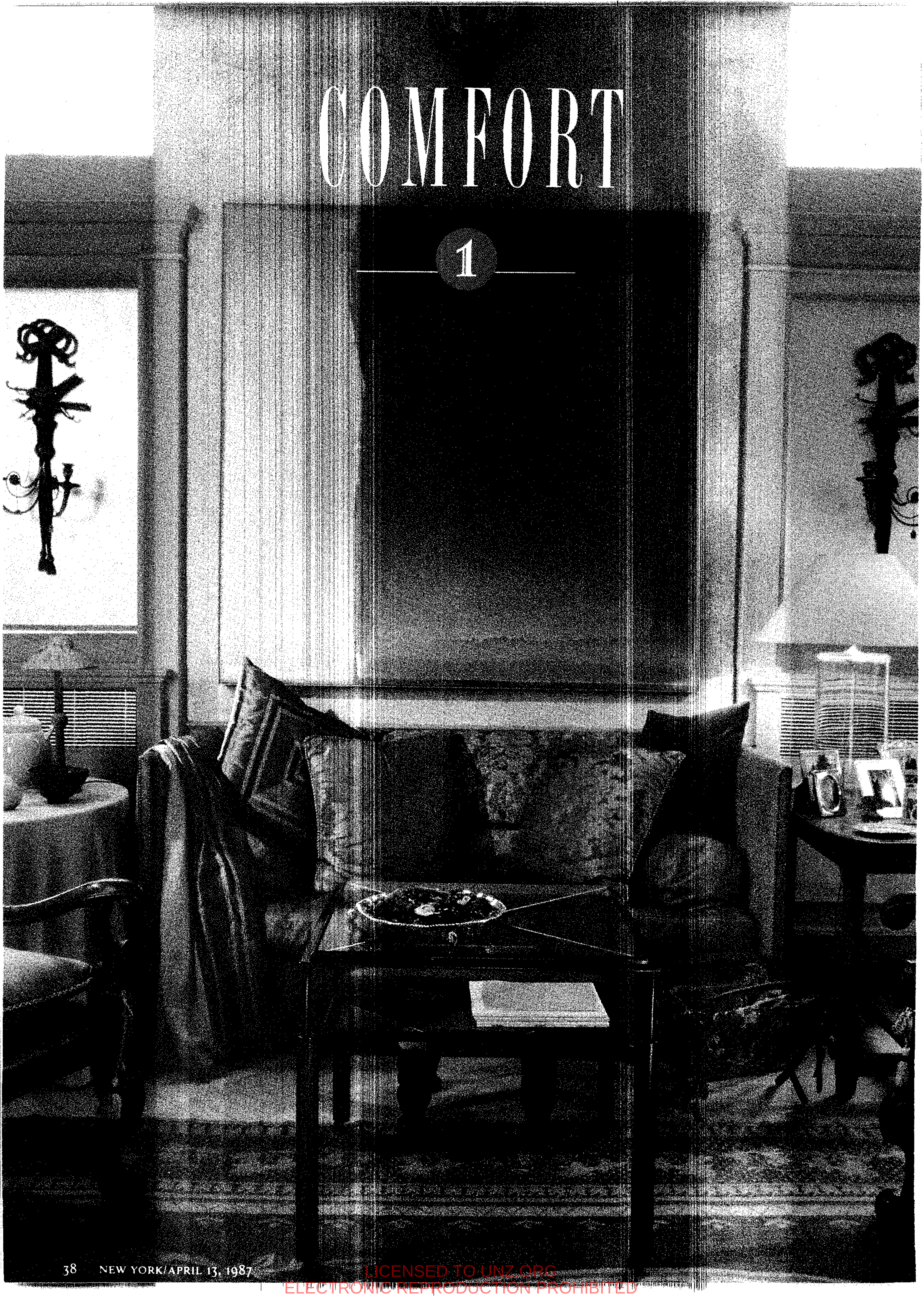
COMFORT

1



FURNITURE

2

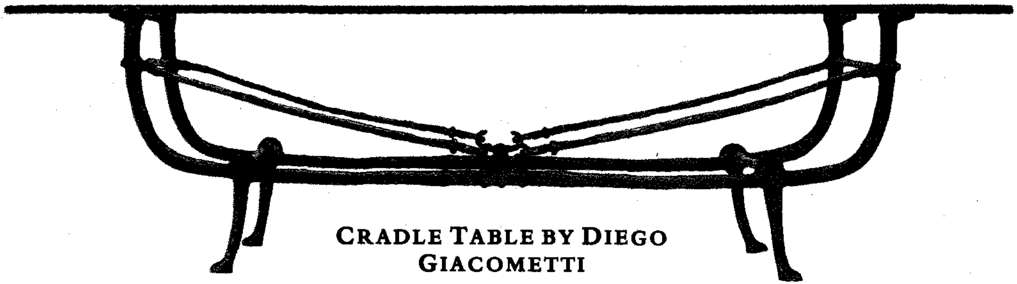
Furniture supplied by interior designers is often of their own design—"dining tables, for example," says Tom O'Toole. "We almost always end up doing something custom-made." Not so with coffee tables, one piece of furniture that designers do tend to buy off the rack.

- "I might use an antique trunk or box, but chances are, I'll just go with a modern lacquered-raffia Chinese table."—Keith Irvine (Irvine & Fleming)
- "Naga Antiques* carries definitive Japanese coffee tables."—Edward Zajac (Zajac and Callahan)
- "The Pace Collection* (888 Madison Avenue, at 72nd Street) has an all-glass Alvar Aalto table; it's modern, of course, but it can be shoved into a traditional room."—Robert Bray (Bray-Schaible)
- "We love to use stools and ottomans as tables; they can alternate as seating."—Carey Maloney (M Group)

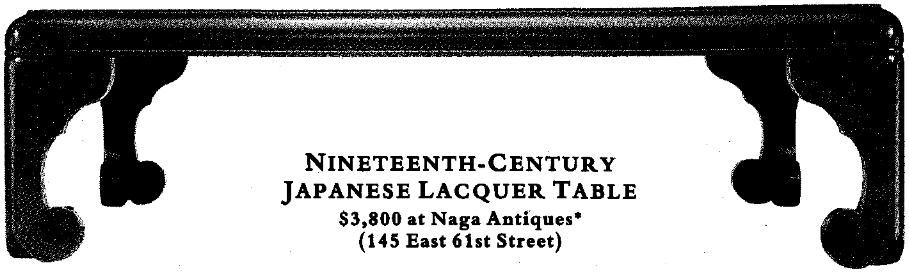
COMFORT

'Leather sofas are like leather briefcases," says John Saladino, whose Manhattan living room is shown here. "The older, the better." Here is grandeur at the service of comfort: Precious fabrics have been confined to a few pillows; otherwise, all of the materials are impervious to hard use. As for the sofa, it is a down-filled embrace.

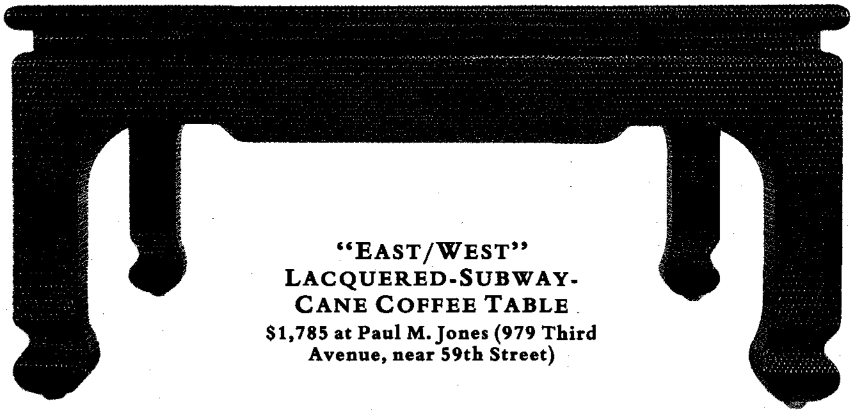
LEFT: THE TEA-HEIGHT TABLE BY SALADINO FOR BAKER FURNITURE (TO ORDER AT B. ALTMAN'S*) IS GLASS AND "BRONZE"; THE FLANKING TABLES ARE A DRAPED ROUND AND A ROUGH WOOD LOUIS XIII TAVFRN TABLE.



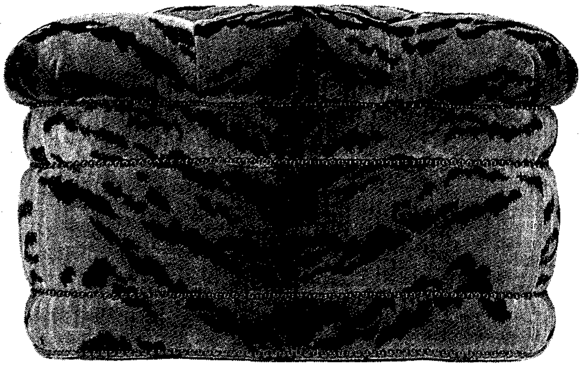
CRADLE TABLE BY DIEGO GIACOMETTI
circa 1963, $55,000 at DeLorenzo* (958 Madison Avenue, near 75th Street)



NINETEENTH-CENTURY JAPANESE LACQUER TABLE
$3,800 at Naga Antiques* (145 East 61st Street)



"EAST/WEST" LACQUERED-SUBWAY-CANE COFFEE TABLE
$1,785 at Paul M. Jones (979 Third Avenue, near 59th Street)



ST. ANDREW OTTOMAN
$2,300 without fabric at Brunschwig & Fils (979 Third Avenue)

Editor's note: Most of the items mentioned in this issue are available only through architects and interior designers at to-the-trade outlets. Retail stores are designated with an asterisk (*). All prices are New York retail.

Upholstery

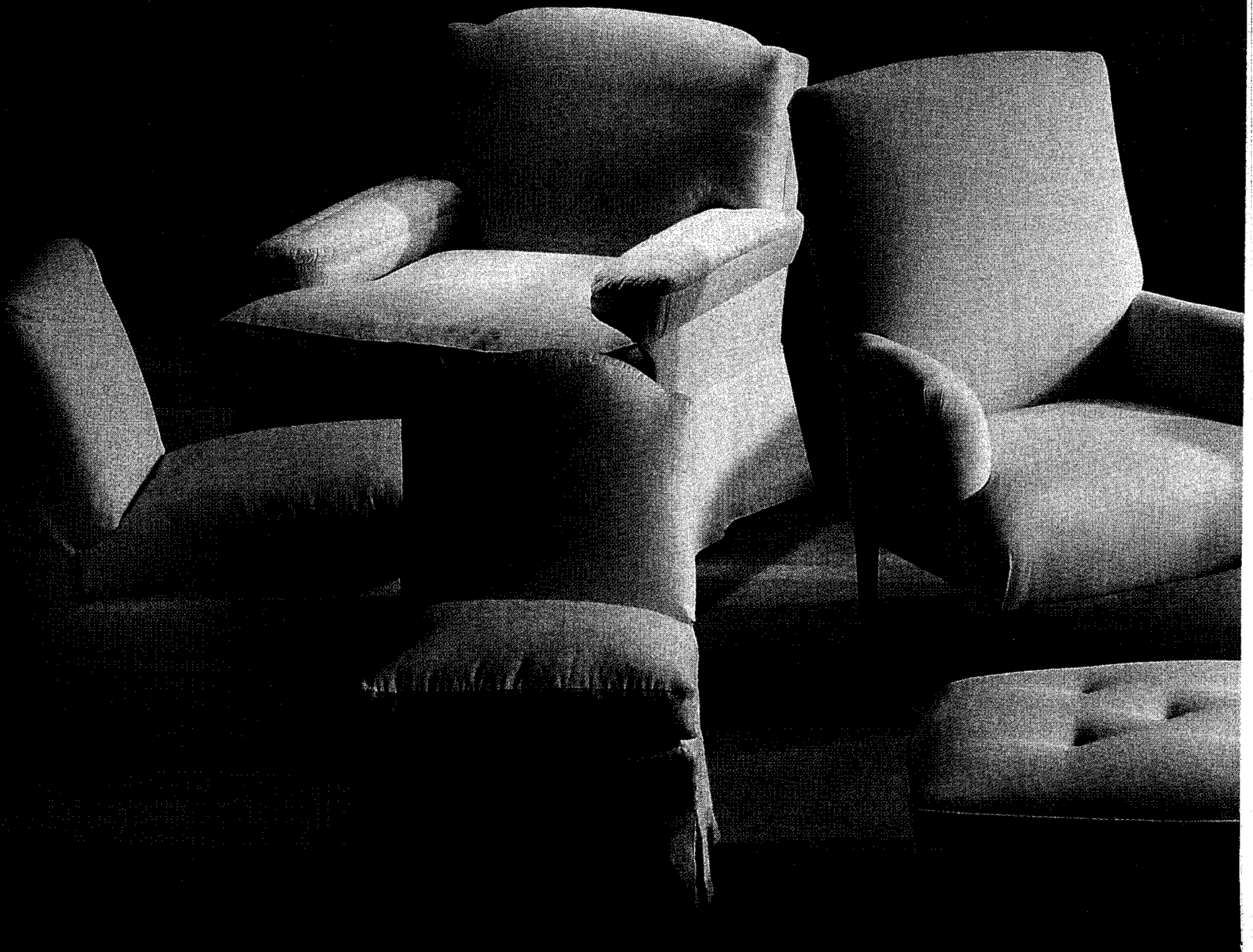
3

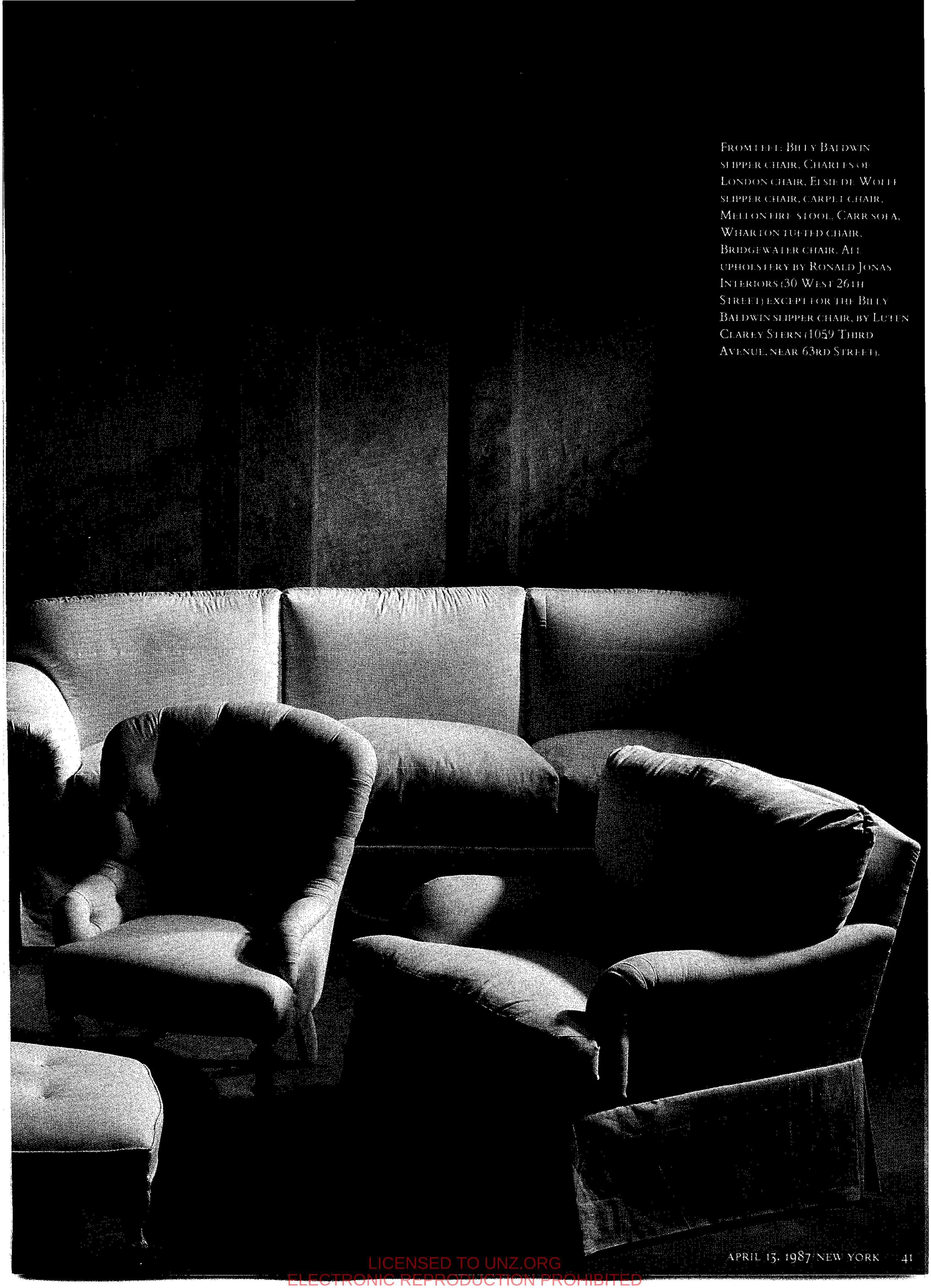
Even those designers who, for years, have been re-inventing the sofa with every new job are realizing that the classic upholstery shapes—designs that were introduced early in this century (or late in the last) and that have been refined over the decades—are tough to top in terms of both comfort and looks.

◆"Any sofa that's 40 inches deep is a better sofa."—Jeff Bilhuber

◆"A room should have lots of movable seating—ottomans, poufs, children's chairs, footstools. And the most comfortable chair for a man is the Charles of London [also known as the Prince of Wales] chair."—Keith Irvine

◆"The carpet chair usually gets a tapestry or kilim seat and inside-back, and velvet everywhere else."—Steven Jonas (Ronald Jonas Interiors)





From left: Billy Baldwin slipper chair, Charles of London chair, Elsie de Wolfe slipper chair, carpet chair, Mellon fire stool, Carr sofa, Wharton tufted chair, Bridgewater chair. All upholstery by Ronald Jonas Interiors (30 West 26th Street) except for the Billy Baldwin slipper chair, by Luten Clarey Stern (1059 Third Avenue, near 63rd Street).

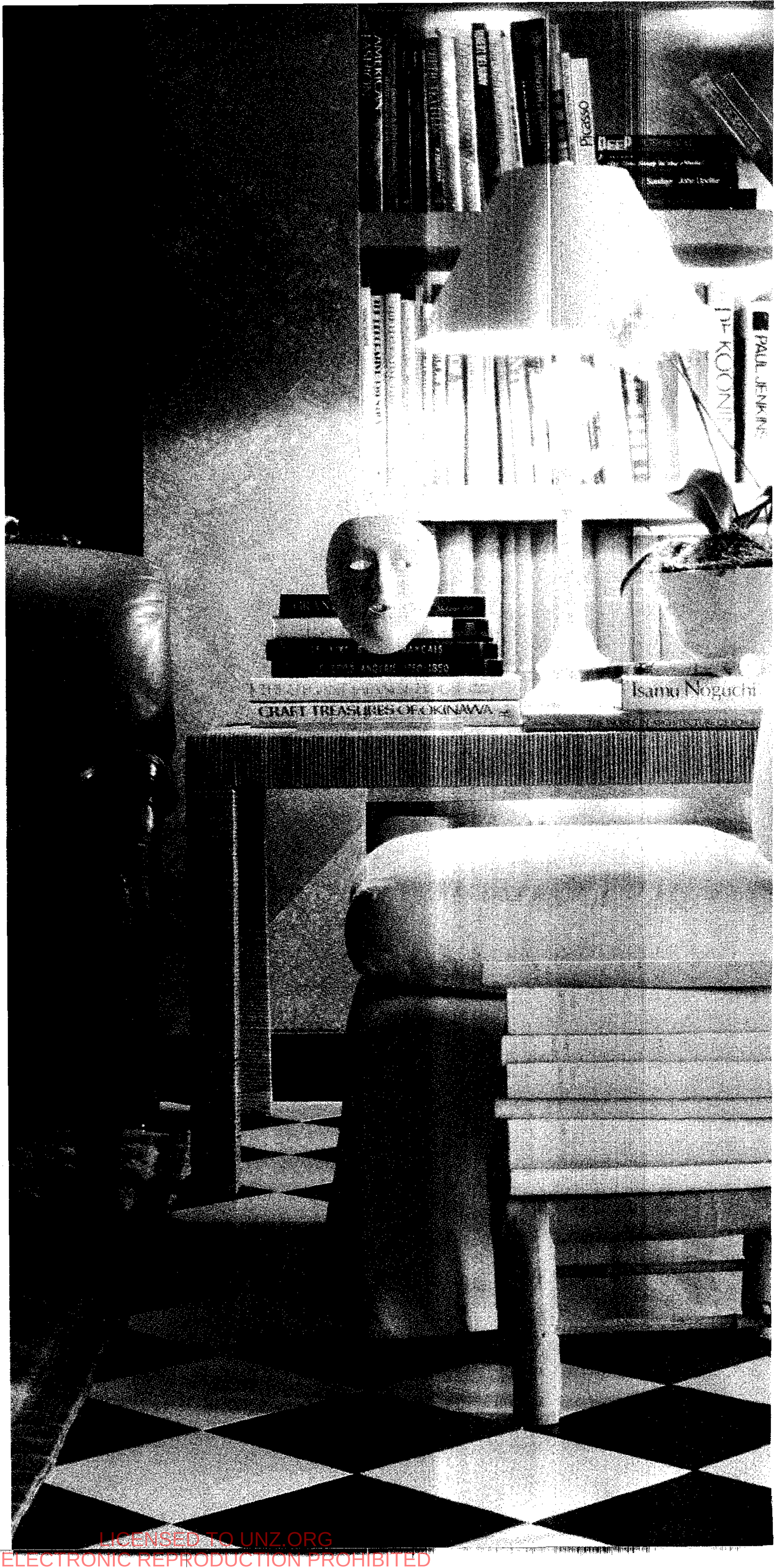
WHAT WORKS

Floors

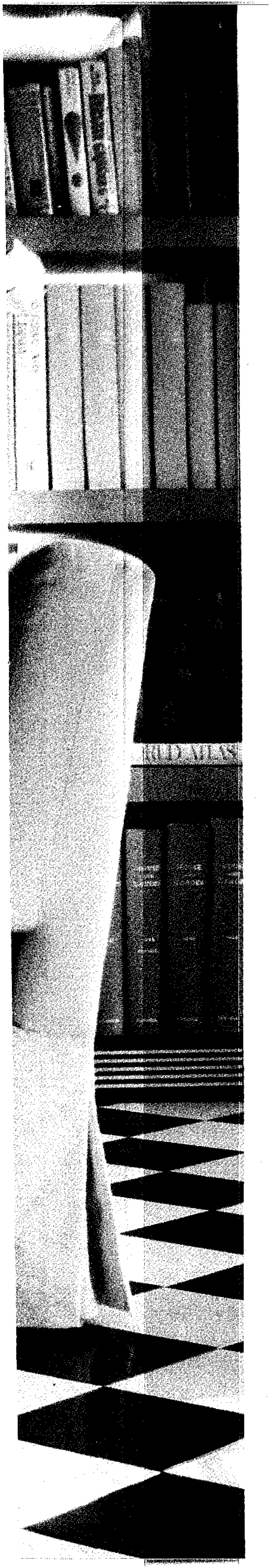
4

In a perfect world, we'd probably all, like Mark Hampton, opt for an antique parquet floor, waxed and buffed to a shine and a squeak. "It's luxurious," Hampton says, "but it's also sort of humble—never glitzy or rich." For new floors, Hampton prefers white oak (over, say, walnut or mahogany), and he darkens it with a mix of coffee and walnut stains. He also likes "complicated marble floors."

John Saladino says that "pale floors—bleached, then pickled or aniline-dyed—reflect light back into a room." Kitchen specialist Charles Mount chooses cork, wood, or vinyl floors over ceramic tile because "the grout gets lousy," and Jeff Bilhuber recommends using cork "everywhere, not just in kitchens. It gives, and it's never too hot or cold." Honed marble cut into palatially scaled three-foot squares is the choice of Patino/Wolf. "If you want shine," says Vicente Wolf, "use polished granite."



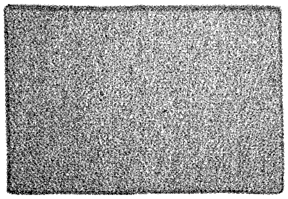
"BLACK-AND-WHITE TILE FLOORS WORK," SAYS MICHAEL KRIEGER OF DONGHIA ASSOCIATES. OTHER THINGS THAT WORK IN THIS ROOM BY KRIEGER: THE DONGHIA SLIPPER CHAIR UPHOLSTERED IN OFF-WHITE LINEN, THE TABLE (BIELECKY BROTHERS, 306 EAST 61ST STREET), THE LEATHER SOFA (THIS ONE FROM DONGHIA FURNITURE, 979 THIRD AVENUE, NEAR 59TH STREET), THE PLASTER ADAPTATION OF THE GIACOMETTI LAMP (PAGE 53).



RUGS

5

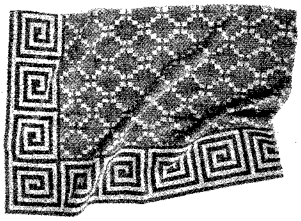
Designers, never all-embracing sorts, are particularly nitpicking and narrow-minded about antique rugs. "Unless it's a magnificent rug in good colors, it's more likely to ruin the room," says Michael Krieger. Even so, Krieger occasionally finds happiness with a kilim or a Persian Serapi. Keith Irvine's list of acceptable alternatives includes Turkish Ushaks, Persian Sultanabads, English or French nineteenth-century needlepoints, and Aubussons—"but Empire period only."



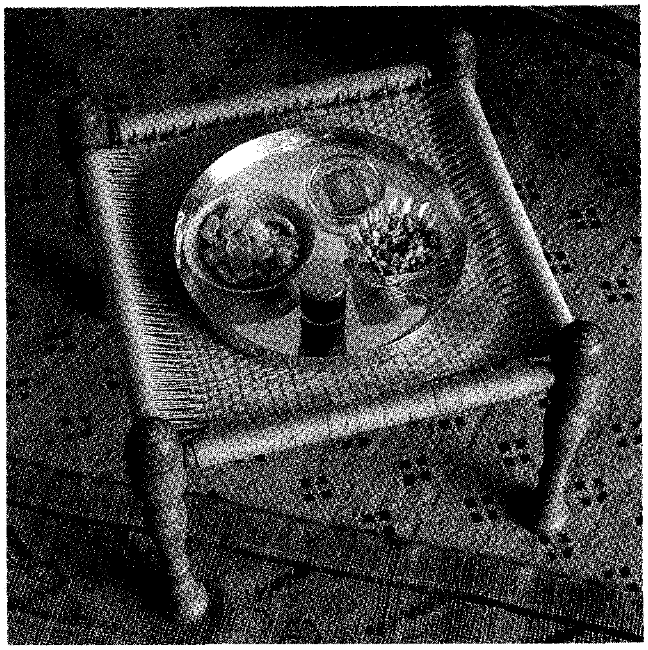
"SORRENTO" SISAL
$33.50 per square yard at Stark Carpet

Across the board, the designers are daffy for sisal. Echoing the sentiments of most of his colleagues, Michael Krieger says, "If I had my way, I'd use it almost everywhere: it looks as good with formal antiques as it does with modern things."

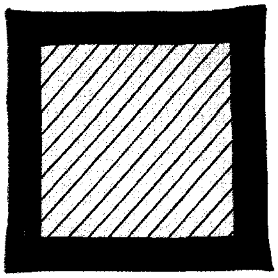
However, sisal is difficult to clean. "I'm crazy about the way it looks," says Robert Bray. "I just wish I could say it's practical." Patino/Wolf overcomes this obstacle by using the Jack Lenor Larsen (232 East 59th Street) sisals that are cut into twenty-inch squares—worn or stained portions are easily replaced. Another solution: a new wool-nylon-hair-and-sisal blend from Stark Carpet (979 Third Avenue, near 59th Street) called "Natural Ribs" ($78 per yard). It combines the durability and cleanability of wool with the look of sisal.



"DARIPOL" LINEN RUG
$375 per square yard at Stark Carpet

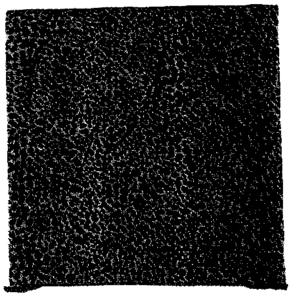


FOR JOHN SALADINO, ANTIQUE RUGS APPEAL WHEN THEY ARE "SENSUOUS, NOT SCHOLARLY." IN HIS OWN BEDROOM, HE OVERLAPS TWO CHROMATICALLY COMPATIBLE EXAMPLES.



WOOL-BRAID RUG
about $25 per square foot at Stark Carpet

- "We're constantly using Stark's wool-braid rugs in unexpected colors."—Edward Zajac
- "We use a lot of the *faux*-animal-skin carpeting—zebra, leopard, antelope—from Saxony Carpet [979 Third Avenue]."—Carey Maloney
- "Most bedrooms should be carpeted. I prefer a plain loop pile to plush."—Michael Krieger
- "On staircases, we do the Elsie de Wolfe ocelot-print carpet from Stark, and we bind it in scarlet."—Keith Irvine
- "Little patterns always work."—Mario Buatta



OCELOT-PATTERN CARPET
$95 per linear yard at Stark Carpet

WHAT WORKS

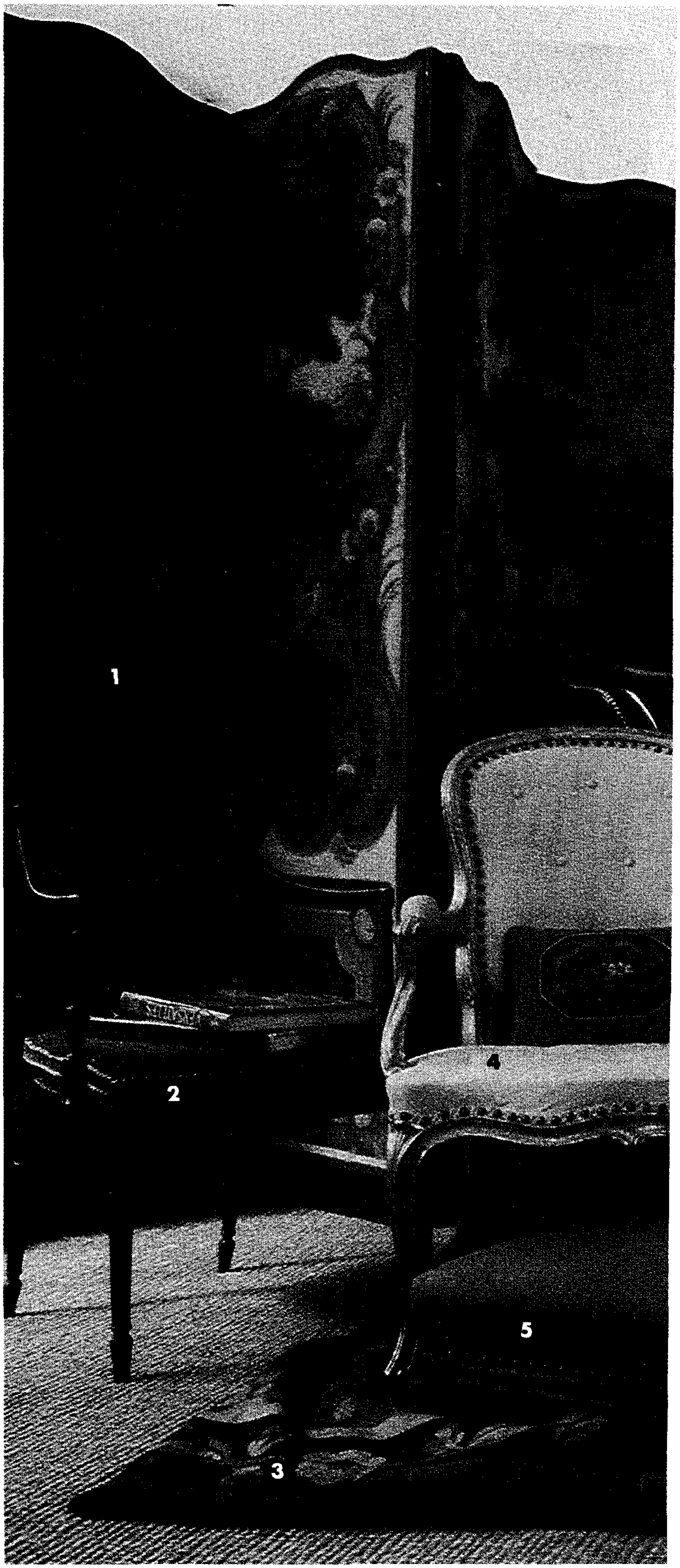
ANTIQUES

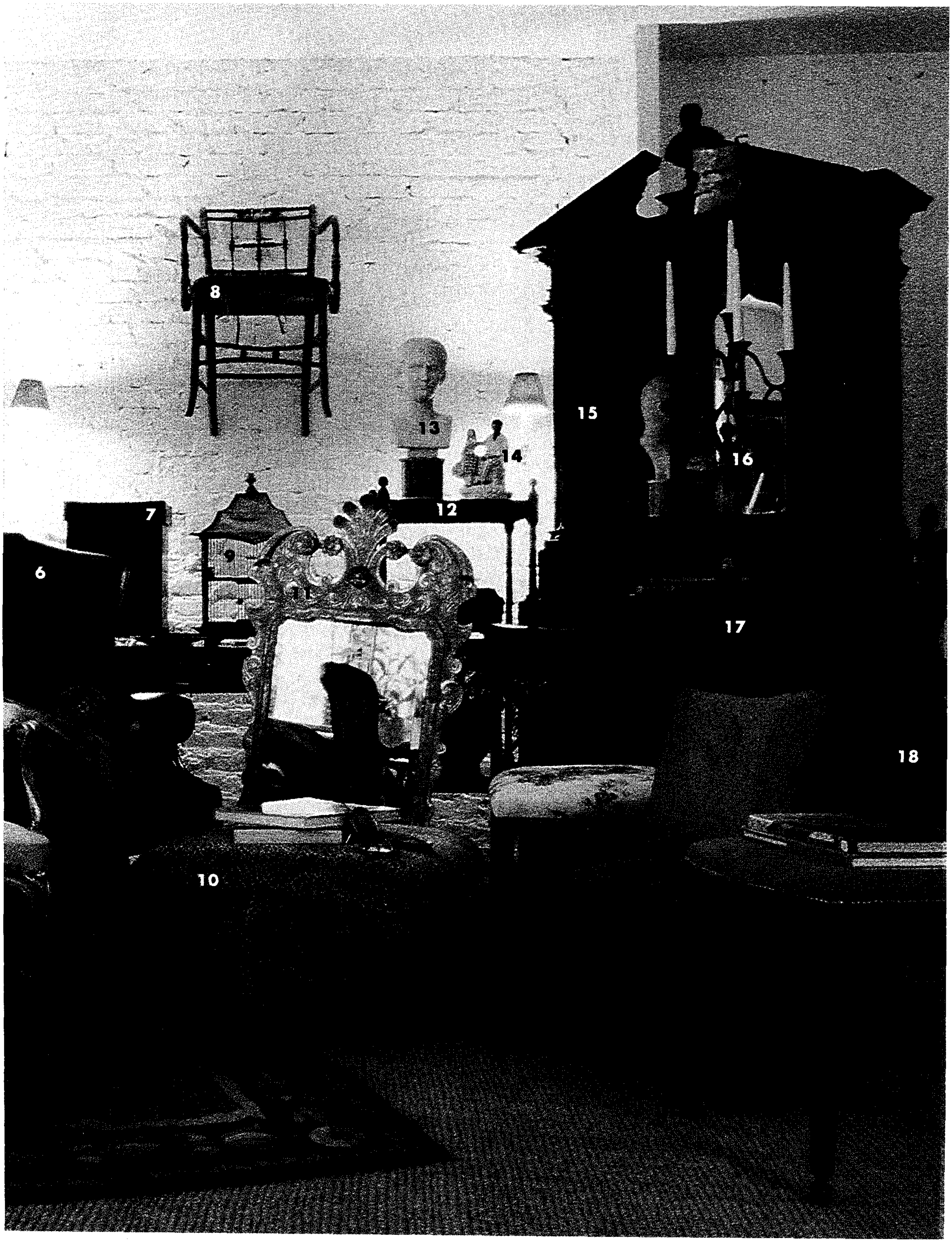
6

These days, everybody uses old things. "I've been having a hard time with new wood lately," says Robert Bray, former die-hard modernist. But approaches vary: While traditionalists pile the antiques to the roof beams, minimalists, such as Bray-Schaible and Patino/Wolf, are more likely to use one or two simple but gutsy pieces as exclamation points. And Bray is even willing to look the other way when it comes to pedigree: "Shop for patina," he advises; "it doesn't have to be old-old. Well-traveled reproductions work."

But while proponents of the English style might quibble over the fine points—Mario Buatta prefers lighter woods and painted pieces, Mark Hampton has a taste for the eccentric—they are sticklers for authenticity. And they all agree on a thorough mix, combined in a carefree, spontaneous way. "If you concentrate on one style, you run the risk of looking like a dealer," Hampton says. Keith Irvine, who compiled this list of ingredients for an English-style room from his own collection, agrees. "Don't get too serious; it should look unpretentious," he says. "The only aggressive grandeur going on here is the prices."

One man's recipe for an English-style room: **(1)** an Italian or French canvas scenic screen; **(2)** a piece of "starved" lacquer (such as this eighteenth-century Gothic armchair that Irvine bought "literally out from under" the great nonagenarian French *antiquaire* Madeleine Castaing); **(3)** one or more antique rugs; **(4)** a French fauteuil ("Every room should have a kick of French"); **(5)** a good footstool; **(6)** an old wing chair; **(7)** boxes to be used as tables; **(8)** a *faux*-bamboo chair; **(9)** an odd bit, such as this nineteenth-century birdcage; **(10)** a Turkish ottoman; **(11)** an antique mirror (this one is George II); **(12)** a wood whatnot; **(13)** a bust; **(14)** some Staffordshire pottery; **(15)** an "architectural" bookcase or cabinet (this one is by William Kent, circa 1750); **(16)** a French Directoire candelabrum; **(17)** a monk's chair (not old); **(18)** a Gothic Revival hall chair.

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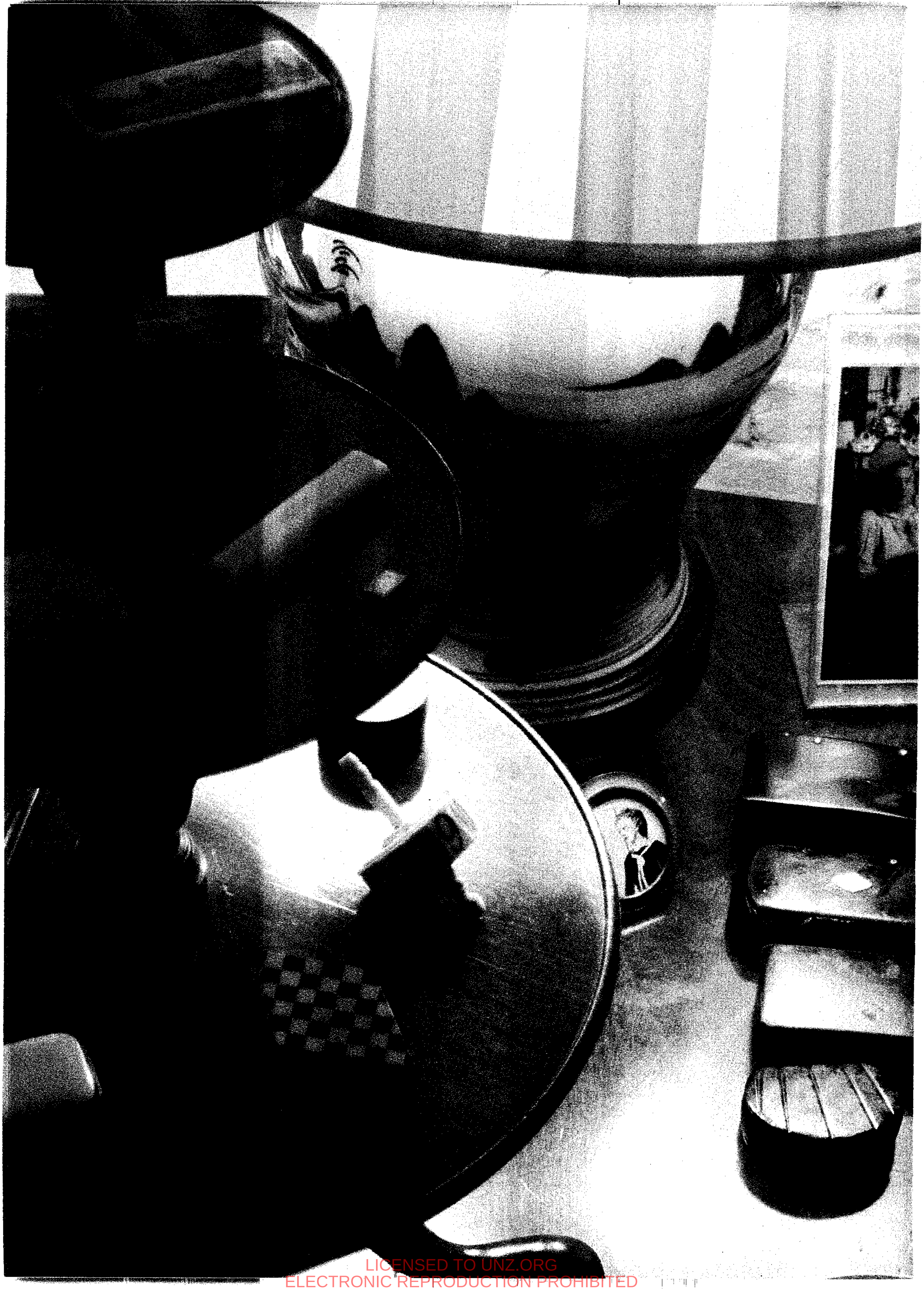
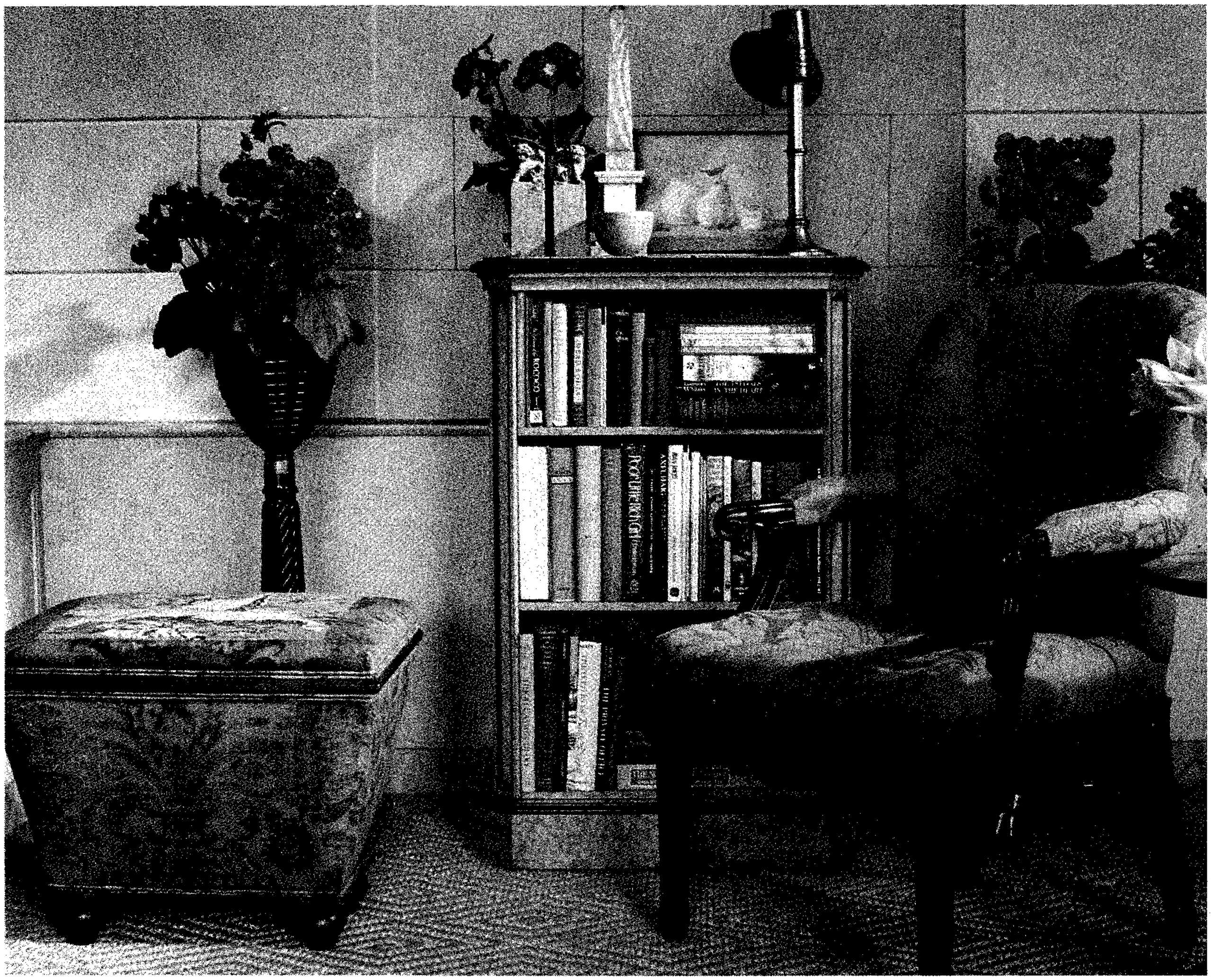


Accessories

7



Among Mark Hampton's favorite accessories: a stone obelisk, a small painting, a pair of mahogany planters. The footstool is new, the Fortuny-cotton covering old.

Facing page: In a pool of lamplight, a collection of wood objects assembled by Keith Irvine.

According to conventional wisdom, no presentable candlestick should ever do time in a cupboard, nor should one appear in public containing a candle that is not partially burned. There's one other point of consensus on the subject of accessories: Toss pillows must be down-filled. (Hampton's law: "If pillows aren't comfortable, they're a nuisance.")

● "Personally, I like collecting things on the street that I find decorative. But I would never force a rusted bolt on somebody else. Accessories must come from the heart."—Michael Krieger

● "Overscale toss pillows made from rare antique fabrics and encrusted with tassels, braid, and trim become the jewelry in a room."—John Saladino

● "I prefer old accessories—

porcelain, gilt bronze, Japanese red lacquer, treen, objects made of marble and stone—particularly in a room that's mostly new."—Mark Hampton

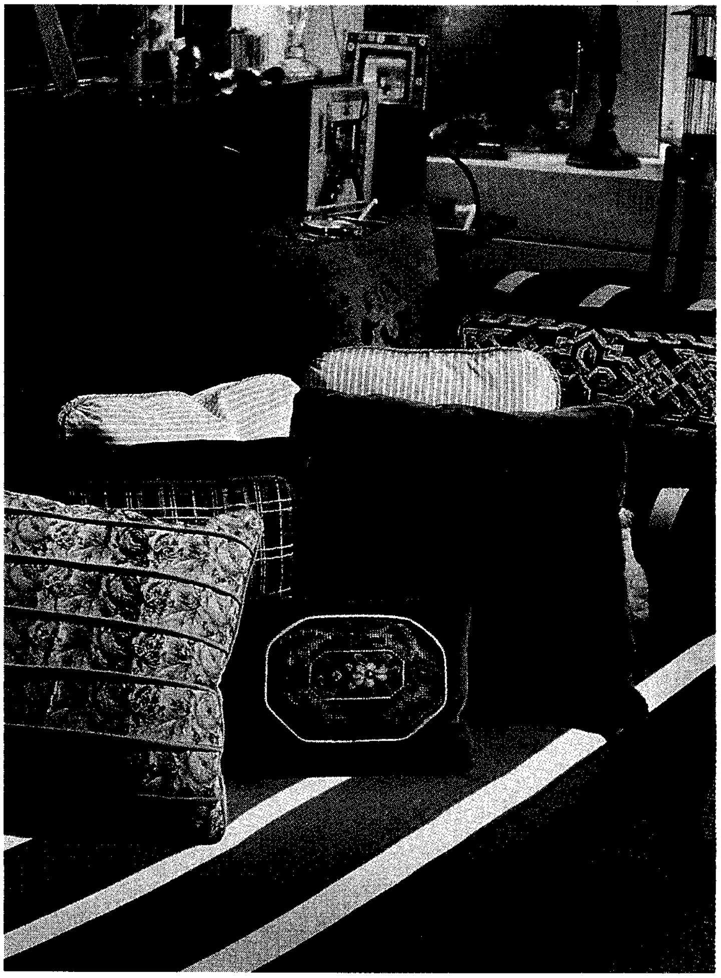
● "I like functional accessories: a stack of pads and a mustard jar filled with sharpened pencils, points up; a nice, straightforward drinks tray with bottles—not decanters—four glasses, a small ice bucket."—Jeff Bilhuber

● "In a modern room, everything stands out in stark relief. You don't need many accessories, but quality is critical—no *faux* ivory, brassy brasses, Lucite. We like cashmere throws, books without dust jackets, natural beeswax candles, room scent—Ormonde by Floris from Caswell-Massey* [518 Lexington Avenue, at 48th Street]—and flowers, preferably scented and white."—Bob Patino (Patino/Wolf)

● "Silver—old or new, even plate. Tiffany's has the best-looking trays, water pitchers, boxes, and picture frames."—Robert Bray

LEFT: AN ASSORTMENT OF UNMATCHED CANDLESTICKS MAKE AN ARRESTING STILL LIFE IN JOHN SALADINO'S NEW YORK APARTMENT.

KEITH IRVINE'S COLLECTION OF PILLOWS INCLUDES OLD NEEDLEPOINT AND NEW TEXTILES HAND-PAINTED BY HIS WIFE, CHIPPY.



WHAT WORKS

LAMPS

8

They're back. After all the fuss in recent years over elaborate lighting systems, *tout le monde de décor* is extolling the virtues of ordinary lamps. "The traditional, translucent lampshade is the best light source you can get," says Robert Bray. "You can read by it, and it's cozy without being sweet."

●"After fifteen years, I'm refurbishing a Park Avenue living room, and the one thing we're not touching is the Hansen swing-arm wall lamps [page 52]."—Bebe Winkler

●"Stick with the classic Hansen swing-arm wall lamp. Nobody needs a 'Colonial-style' one."—Jeff Bilhuber

●"I like tall wood candlestick lamps with small, steeply slanted shades, and bouillotte lamps, and pottery lamps—anything that gives diffuse light. Lamps that cast little hot pools of light are party-room lights, not suitable for a living room the way I use a living room—for reading and entertaining and napping. I hate lamps with exposed bulbs that shine in your eyes. In a two-bulb lamp, I like to use one 100-watt white bulb and one 40-watt pink bulb."—Mark Hampton

●"We like the Parentesi lamp [page 63] by Flos and the Noguchi paper lamps [both from Light/Inc., 979 Third Avenue] and the Beta lights by Brendel [at Bowery Lighting*, 132 Bowery]."—Vicente Wolf

●"I like the Tizio lamp and anything by Giacometti [pages 52 and 53], reproduction or original."—Michael Krieger

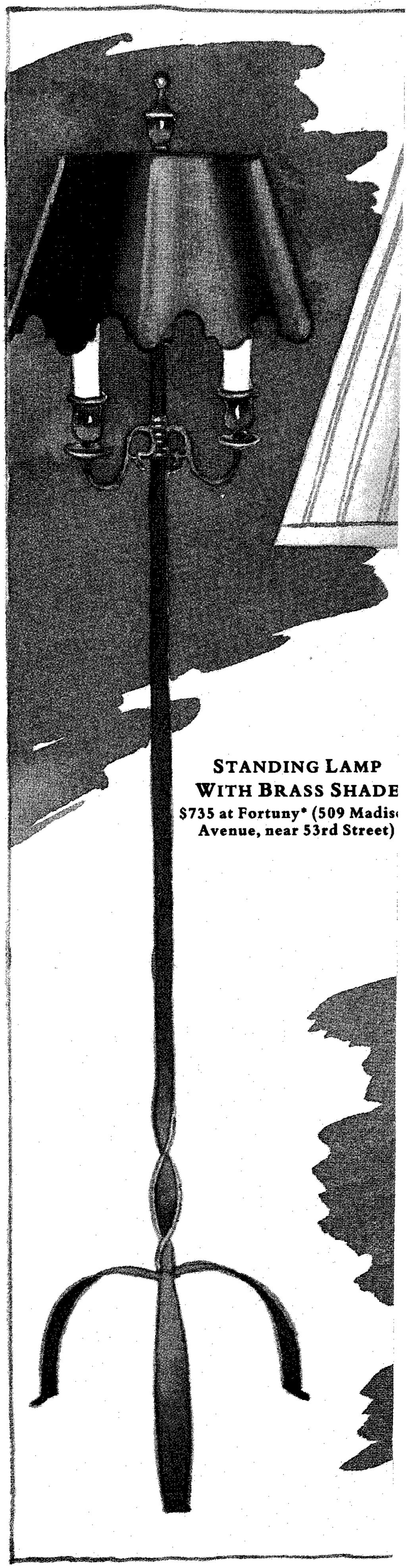
●"We use a lot of the old, wrought-iron standing lamps. We buy them at tag sales for $20 and then stick a really good shade on them. You can make something out of nothing with a good shade."—Carey Maloney

●"The Cedric Hartman floor lamp [page 52] is a work of art."—Carolyn Guttilla (Plaza One)

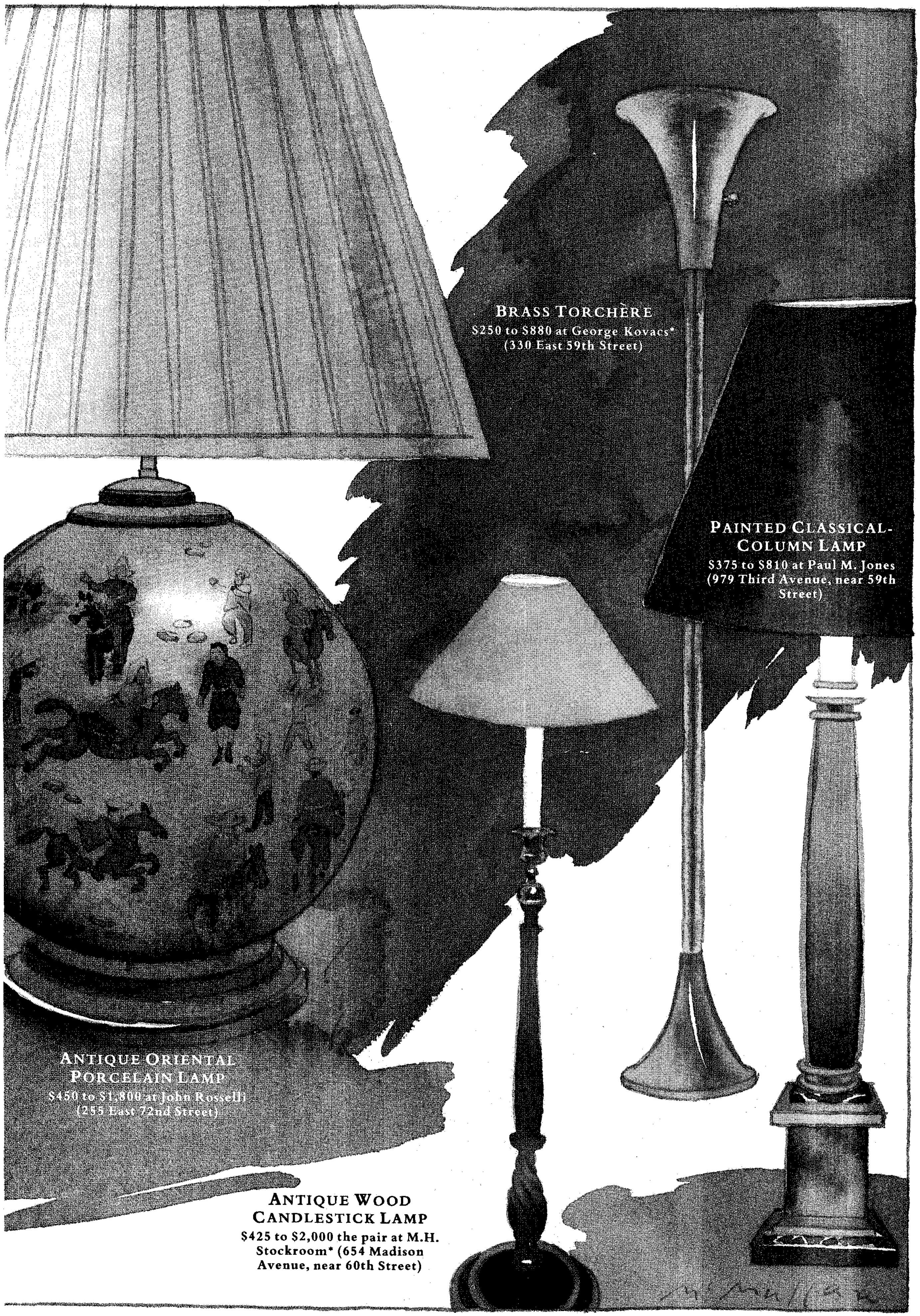
●"I like modern non-lamps—a broad Pyrex cylinder with a steeply sloped paper shade [page 38]."—John Saladino

●"In virtually every room we do, you'll find a lamp with a painted wood base in the shape of a classical column. And we're also keen on the Fortuny iron standing lamp with the scalloped brass shade." —Keith Irvine

ILLUSTRATED BY JAMES MCMULLAN



STANDING LAMP WITH BRASS SHADE
$735 at Fortuny* (509 Madis
Avenue, near 53rd Street)

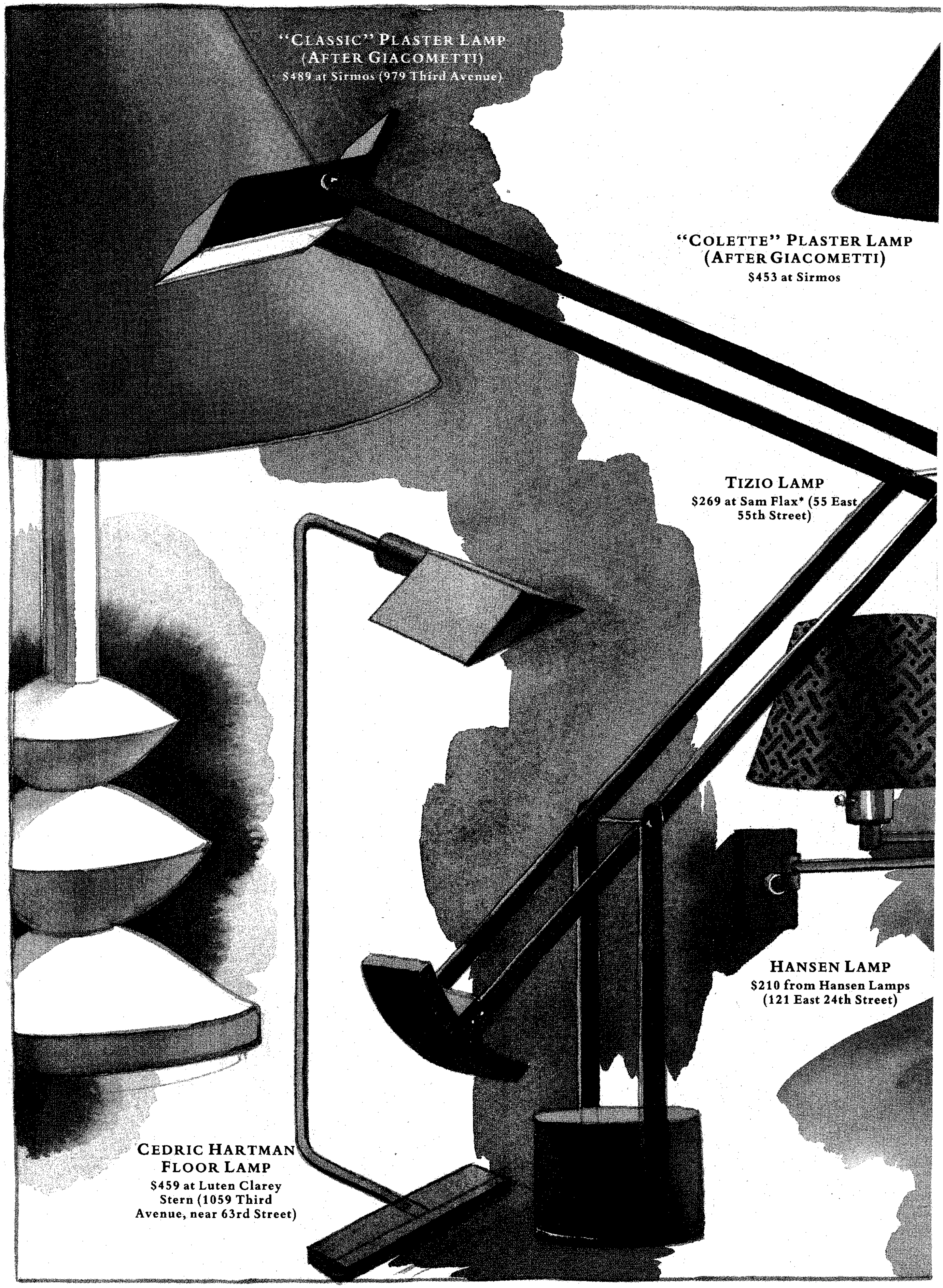


BRASS TORCHÈRE
$250 to $880 at George Kovacs*
(330 East 59th Street)

PAINTED CLASSICAL-COLUMN LAMP
$375 to $810 at Paul M. Jones
(979 Third Avenue, near 59th Street)

ANTIQUE ORIENTAL PORCELAIN LAMP
$450 to $1,800 at John Rosselli
(255 East 72nd Street)

ANTIQUE WOOD CANDLESTICK LAMP
$425 to $2,000 the pair at M.H. Stockroom* (654 Madison Avenue, near 60th Street)



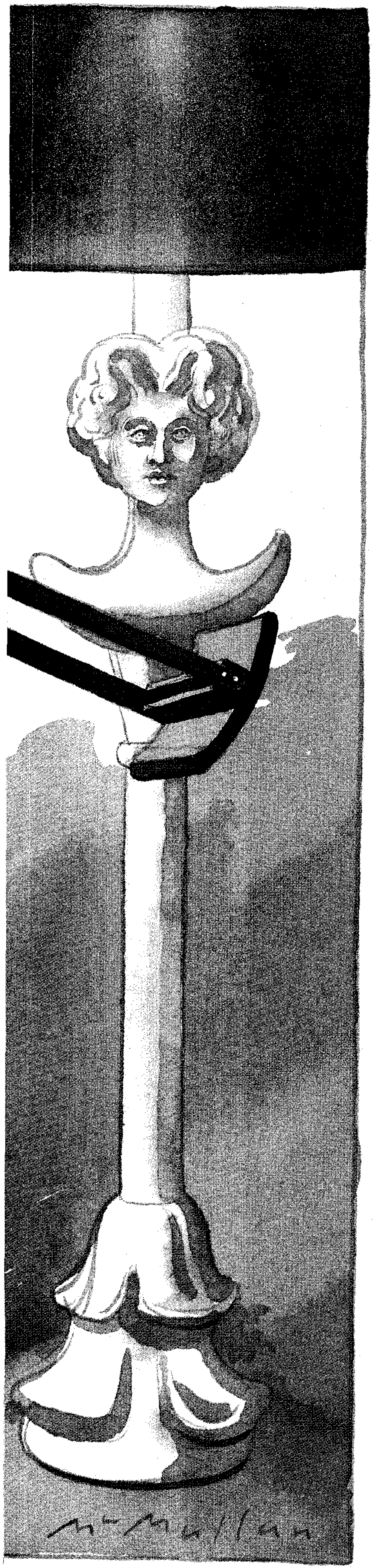
"CLASSIC" PLASTER LAMP (AFTER GIACOMETTI)
$489 at Sirmos (979 Third Avenue)

"COLETTE" PLASTER LAMP (AFTER GIACOMETTI)
$453 at Sirmos

TIZIO LAMP
$269 at Sam Flax* (55 East 55th Street)

HANSEN LAMP
$210 from Hansen Lamps (121 East 24th Street)

CEDRIC HARTMAN FLOOR LAMP
$459 at Luten Clarey Stern (1059 Third Avenue, near 63rd Street)

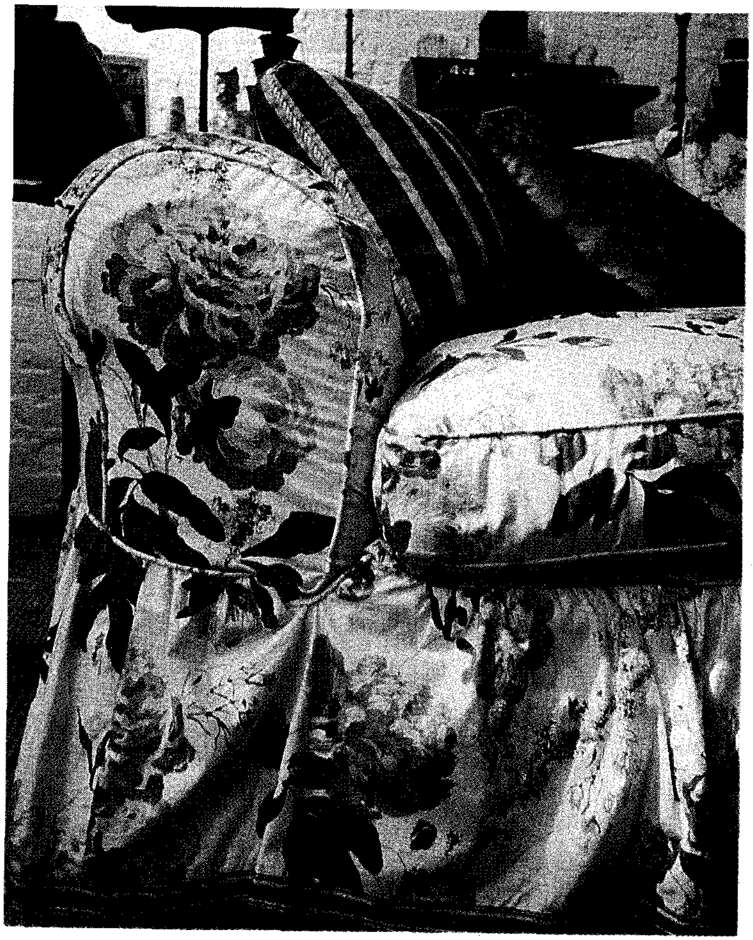


WHAT WORKS

SLIPCOVERS

9

In the past, people tended to use slipcovers rather apologetically, fitting them so tightly that they'd pass for upholstery. With the widespread popularity of English-style decorating, however, the attitude toward slipcovers is becoming more Anglicized. "The best ones barely fit; they should look as if you'd had Nanny run them up," says Keith Irvine, who worked for the esteemed English firm Colefax & Fowler before immigrating to the United States (his sofa is pictured below). One Washington client of Irvine's went along with this. But when the place was finished, a friend to whom she was giving the tour stopped in front of a sofa and said, "You had people come from New York to do this?"



WHAT WORKS

Materials

10

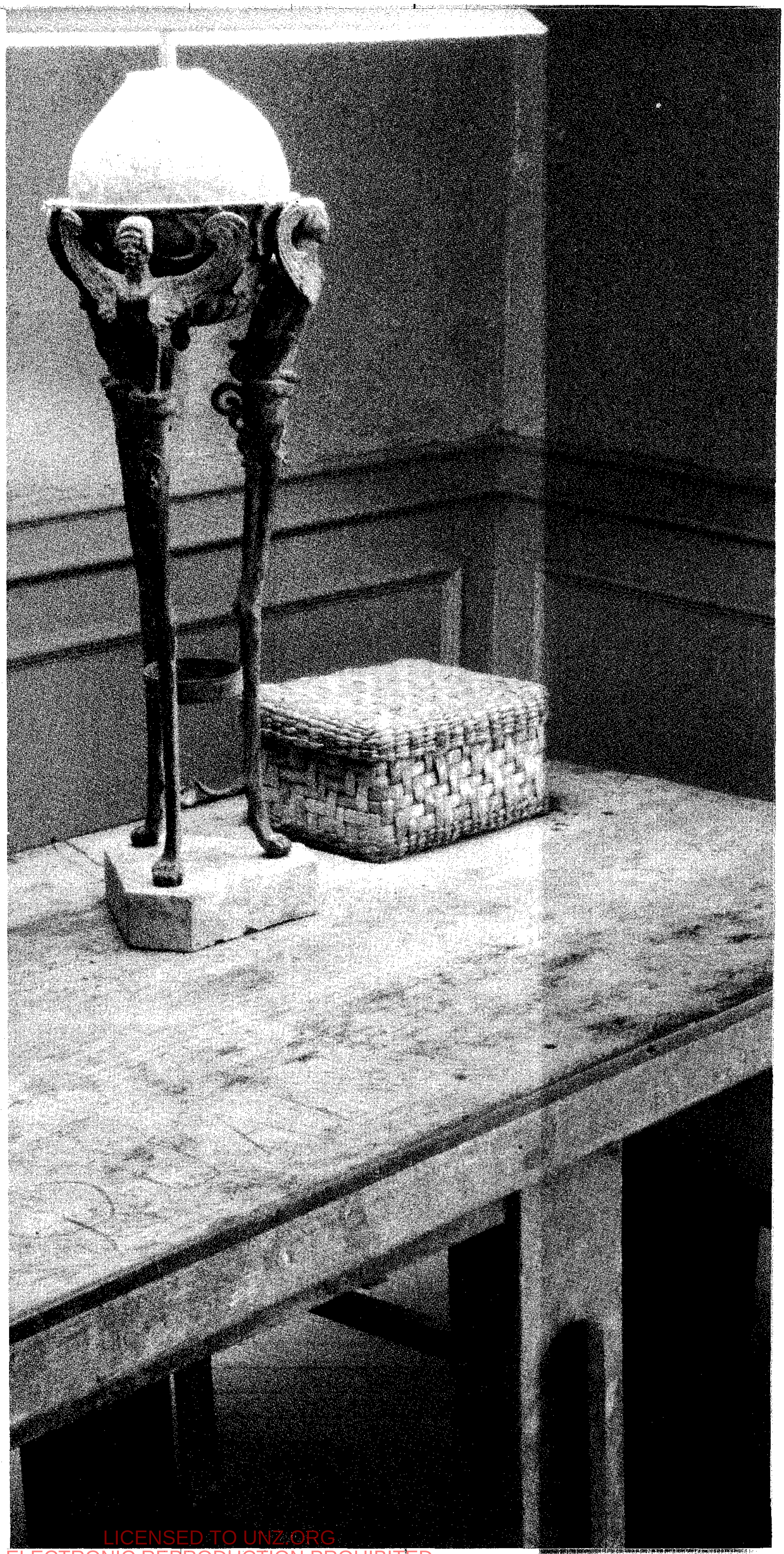
Real plaster: The words make designers misty-eyed these days, in much the way these same pros have always reacted to any mention of fine old paneling.

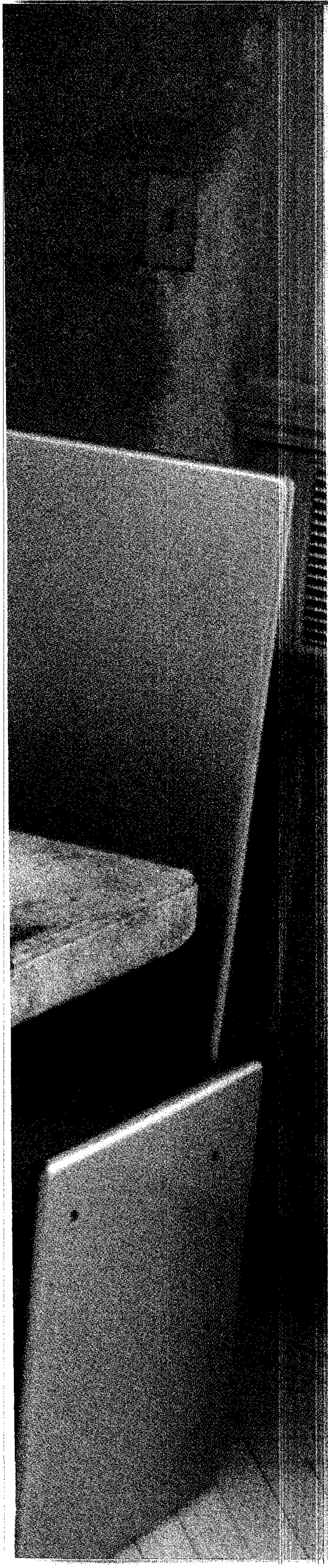
Those two—plaster and antique paneling—happen to be Mark Hampton's favorite building blocks. The materials that excite John Saladino are those with either corroded or superslick surfaces—for example, scratch-coat plaster and car paint (on the wall and chair, right)—which he then contrasts.

When Charles Mount insists that granite kitchen countertops be polished and marble ones be honed, he isn't merely bowing to the whims of taste. "Unless its surface is polished to a high shine, granite absorbs oil and stains," he says. "Curiously, with marble, it's just the other way around: If it's polished, acids—lemon, vinegar, wine—eat into the shine, leaving it permanently etched." An alternative to stone: Formica's new 2000X—"their answer to du Pont's Corian," he says. "It's as cold as marble, and it comes in lots of colors."

Robert Bray doesn't see any reason to switch. "I'm impressed with Corian," he says. "My first installation of it was about twelve years ago, and it still looks good."

Stainless-steel countertops are also highly prized. "Most restaurant-supply companies will come to the house to measure and then come back to install," says Vicente Wolf.





FABRIC

11

One English designer has called it "*the* great American fabric." And yet "Loretta" (shown here) is just a natural-and-white woven-linen stripe—nothing special, except that it happens to be a favorite of virtually every designer in New York. (It's $39 per yard from Donghia Textiles, 979 Third Avenue, near 59th Street.) Why? Maybe because it's honest, the way mattress ticking, awning stripes, burlap, and khaki are. In any case, it's not entirely in a class by itself; there are others that work:

"YACHTING COTTON"
Gretchen Bellinger (IDCNY, 30-20 Thomson Avenue, Long Island City), $32.25 per yard

"LIMOUSINE CLOTH"
Gretchen Bellinger, $89.25 per yard

"ESSEX" VELVET
Fonthill (979 Third Avenue), $72 per yard

"VENETIAN" VELVET
Fonthill, $75 per yard

LINEN SCRIM
Decorators Walk (979 Third Avenue), $13.35 per yard

"PEAWEED" COTTON
Brunschwig & Fils (979 Third Avenue), $33 per yard

"QUADRILLAGE" TAFFETA PLAID
Brunschwig & Fils, $40 per yard

"AGRA" SOLID-COLOR CHINTZ
Manuel Canovas (979 Third Avenue), $51 per yard

"ONDINE" TEXTURED COTTON OTTOMAN
Manuel Canovas, $69 per yard

"TORCELLO" GLAZED SILK
Ian Wall (979 Third Avenue), $81 per yard

"GLACÉ" IRIDESCENT SHEER
Lee Jofa (979 Third Avenue), $60 per yard

"IGUANA" CIRÉ
Yves Gonnet (979 Third Avenue), $73.50 per yard

COTTON PRINTS
Fortuny* (509 Madison Avenue, near 53rd Street), about $145 per yard

THAI SILKS
Jack Lenor Larsen (232 East 59th Street), $71.25 per yard

COTTON CHECKS
Fonthill, $37.50 per yard

SMALL COTTON PRINTS
Hinson & Company and Quadrille (both at 979 Third Avenue), $30 to $50 per yard

WILLIAM MORRIS COTTON PRINTS
Stroheim & Romann (155 East 56th Street), $34 to $38 per yard

WHAT W

CHIN

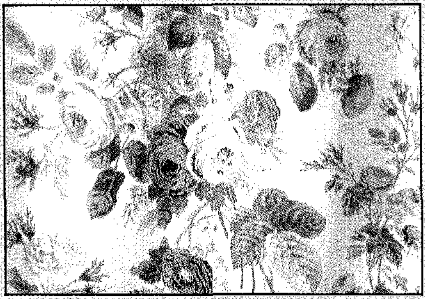
RKS

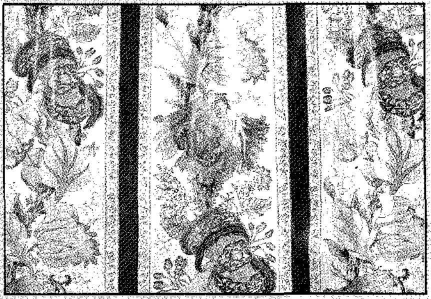
ITZ

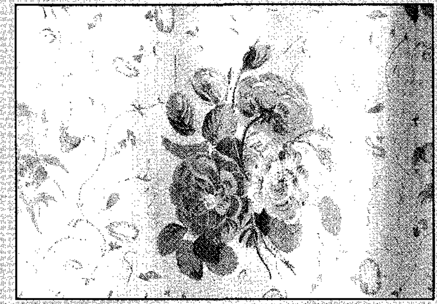
12

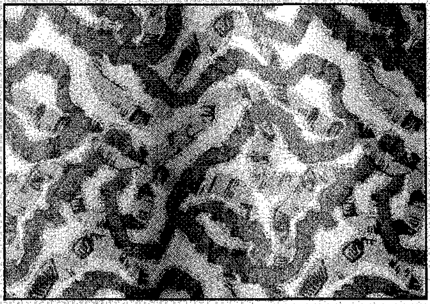
Nothing dates faster than a printed fabric—unless, of course, it's one of those timeless prints that defy shifts in style. A few years ago, Mario Buatta stole the show with a bedroom at the Kips Bay show house done in a fabric, "Verrieres," that's been in Brunschwig & Fils's line since 1960—and in a French château of the same name for a couple of hundred years before that. At right are ten timeless prints, culled from Buatta's, Irvine's, and Hampton's nominees.

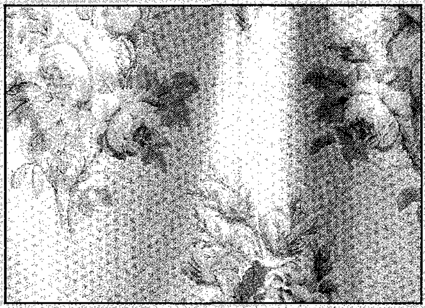
Clockwise from top left, Keith Irvine's mix for a pattern-on-pattern room: "Hollyhock" (facing page); "Satin & Moiré Stripe" from Scalamandré (37-24 24th Street, Long Island City), $87 per yard; "American Independence" *toile de Jouy* from Decorators Walk (979 Third Avenue), $34.35 per yard; "Flanders" linen-and-cotton velour from Decorators Walk, $51.75 per yard; "Harrow" damask from Brunschwig & Fils, $47 per yard; "Squiggle" from Cowtan & Tout (979 Third Avenue), $30 per yard; "Fern" from Clarence House, $66 per yard; "Long Beach" sailcloth from Scalamandré, $18.75 per yard; "Stratford" from Bailey & Griffin (979 Third Avenue), $36.75 per yard.

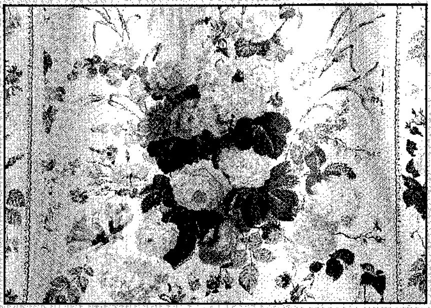

BAILEY ROSE
Clarence House (211 East 58th Street), $78 per yard

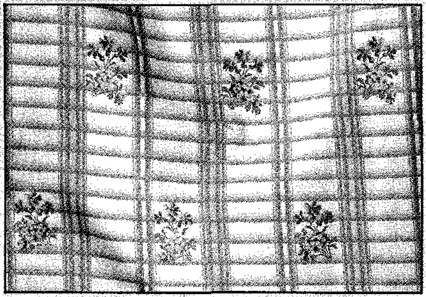

LA PORTUGAISE
Brunschwig & Fils (979 Third Avenue), $44 per yard

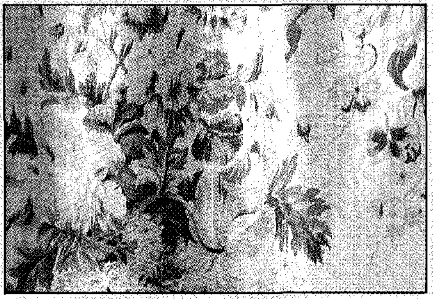

ROSES AND PANSIES
Brunschwig & Fils, $57 per yard

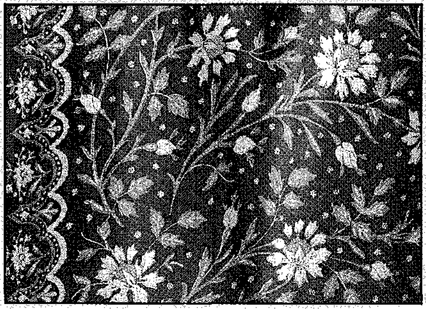

COLEFAX RIBBON
Clarence House, $52.50 per yard

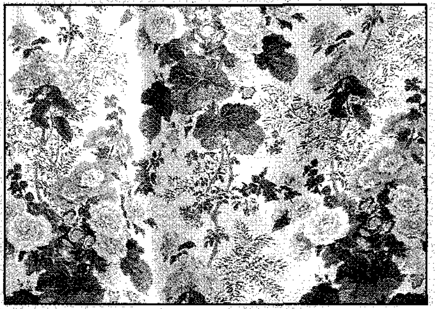

OLD ROSE
Clarence House, $85.50 per yard. "The old-money chintz."—Keith Irvine


FLORAL BOUQUET
Lee Jofa (979 Third Avenue, near 59th Street), $66 per yard


BAGATELLE
Clarence House, $84 per yard


JUBILEE
Clarence House, $72 per yard


VERRIERES
Brunschwig & Fils, $48 per yard. "A great mixer."—Mario Buatta


HOLLYHOCK
Lee Jofa, $96 per yard. "Hand-blocked chintzes like this are the best."
—Mark Hampton

Fixtures

13

THE EXPERTS' CHOICE
In a Manhattan kitchen by Patino/Wolf, the Gaggenau six-burner gas cook-top set into a stainless-steel counter.

Hot news: Restaurant stoves don't work—at least, not outside of restaurants. "Their ovens depend on circulated air, so their doors have gaps on the sides that throw heat into the room," says restaurant and kitchen designer Charles Mount.

Mount prefers disappointingly unsexy, low-tech wall ovens—electric ones by Thermador—because they're better insulated and less humid than gas. But gas cook-tops give the best heat control. "Actually, my ideal is four Gaggenau gas burners and two electric," he says. "The electric ones *are* good for slow, continuous cooking." And hoods? "None of them draw very well."

Does the restaurant refrigerator have to go, too? "No, the Sub Zero is fine," says Mount. While it *does* have a tendency to develop gasket problems, it's redeemed by its unique, space-saving shallow depth.

As for sinks, porcelain is out. "Franke sinks are the best—they're made of extra-heavy-gauge stainless—and Chicago Faucet's products are made of the finest brass. If there's room, it's nice to have a second sink, just for vegetable preparation. Franke has a small round one with a fitted colander and cutting board [Rotondo Series RB-110]."

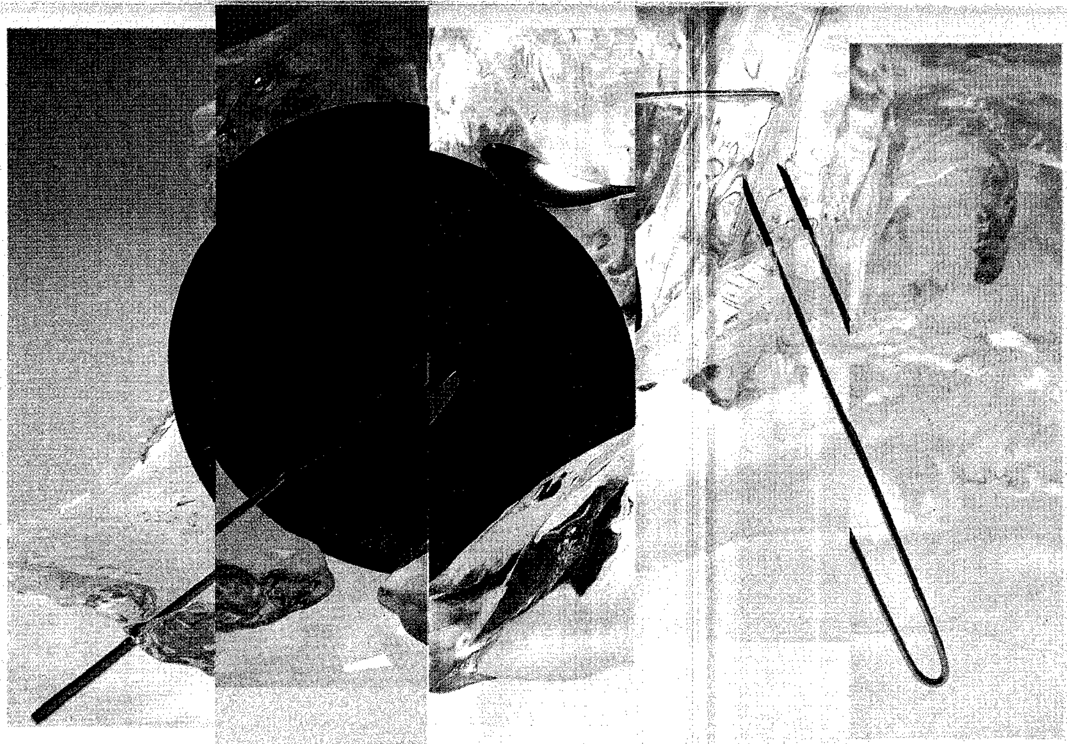
Now, if someone would just make a trash compactor that does something besides turn 50 pounds of garbage into 50 pounds of garbage, we could cook.

●Chicago faucets through New York Replacement Parts* (1464 Lexington Avenue, near 95th Street); Gaggenau cook-tops, Thermador ovens, and Sub Zero refrigerators through Florence Shukat* (718-846-3365).

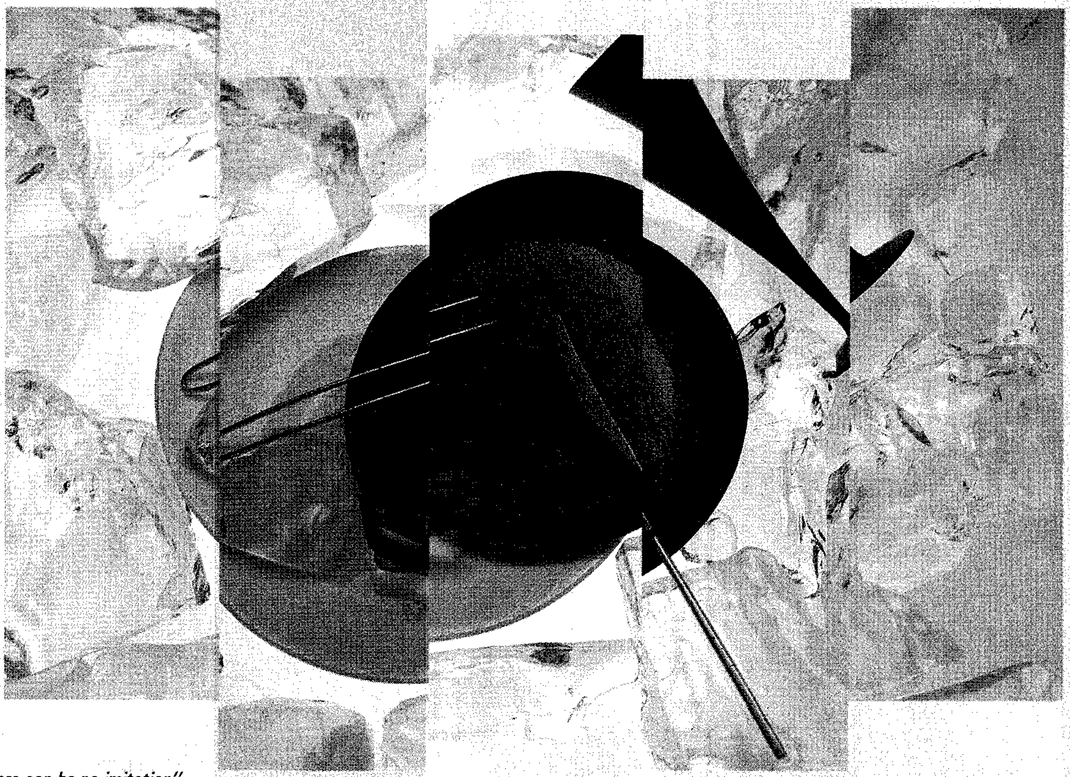
●"I like the Traulsen stainless-steel residential refrigerator and U.S. Range's gas cook-top with the contiguous S-shaped burner [both, to order through Florence Shukat*]."—Robert Bray

●"We use a glass-doored deli model from National Commercial Refrigeration Manufacturing* [179 Bayard Street, Brooklyn]. For baths and bars, we like the polished-stainless-steel sinks from Kraft Hardware [306 East 61st Street]."—Bob Patino

●"Kitchenaid dishwashers—they never break. And we always specify Speakman shower heads, style No. 2251 [Kraft Hardware]."—Alan Buchsbaum, architect



LAZY SUSAN



"Without an original, there can be no imitation"
—Walter Weedon Grossmith

Original thoughts seem to be getting further and further apart these days. And while it's a pleasure to come across one, imagine finding a place full of them.

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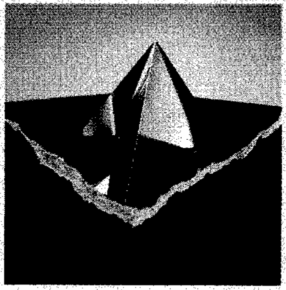


PAINT

14

R168M*
Dusky Taupe II
BASE 1
GN-60
Cadet Gray I
BASE 1
OW-16*
*Blue Horiz
SPECIAL PRESCR
BASE 2
YL-17
AJ-5
BASE 1
BASE 1
BASE 1
PV-41
OW-26*
April Sky 33

There's only one foolproof technique for picking paint colors: trial and error. ●"Color is too environment-responsive to recommend across the board. We might get as many as five quarts of paint that vary only slightly, and put them all up on the walls in three different places around the room. Then we let them dry for a full day before we look at them, and we look again and again, at different times of day. It always appears as if a bad graffiti artist had broken into the place."—Jeff Bilhuber ●"When picking from chips in the paint store, put at least four identical chips together, so you're looking at a larger mass, and then go two or three shades lighter and grayer than you want the finished room to be. White trim is going to make a color seem much brighter. On the other hand, buff or beige trim may flatten the color, so then you'd want to choose something slightly brighter, less gray. If you're trying to pick up one color in a print, don't try matching it at close range. Instead, stand ten feet or so back from the print, and then match. The surrounding colors will alter the way the one you want reads."—Ronald Bricke ●"Strong, dramatic colors can be hard to live with. If you like them, use them in transient spaces—foyers, corridors, powder rooms."—Robert Bray ●"I don't like trim color to change from room to room."—Mark Hampton ●"Use oil-base paint for kitchens—satin-finish, if you prefer."—Charles Mount

Above, from top left: Fuller-O'Brien's "Deep River" E129E for libraries (Patino/Wolf); Pratt & Lambert's "Dusky Taupe II" R168M (John Saladino); Benjamin Moore's GN-60 (Michael Rubin, architect); Pratt & Lambert's "Cadet Gray I" Y394W (John Saladino); to line bookcases, either Pratt & Lambert's "Chelsea Prize VII" R110R or "Vintage Claret VII" R111R, and, for the centers of coffered ceilings, Pratt & Lambert's "Obsidian II" Y398A (Jeff Bilhuber). From bottom left: Benjamin Moore's "April Sky" or "Blue Horizon" for ceilings and its YL-17 for walls (Mario Buatta); Benjamin Moore's AJ-5 (Ronald Bricke); Benjamin Moore's PV-41 (John Saladino); Benjamin Moore's OW-26 on walls, together with OW-16 on moldings and, for ceilings in dark rooms, OW-39 (Patino/Wolf).

Obsidian II
BASE 2
BT-4

WHAT WORKS

WALLPAPER

15

Wallpaper, or, if you insist, wall coverings—they're mostly not paper anymore—build up a room's character more efficiently than plain paint, according to Tom O'Toole.

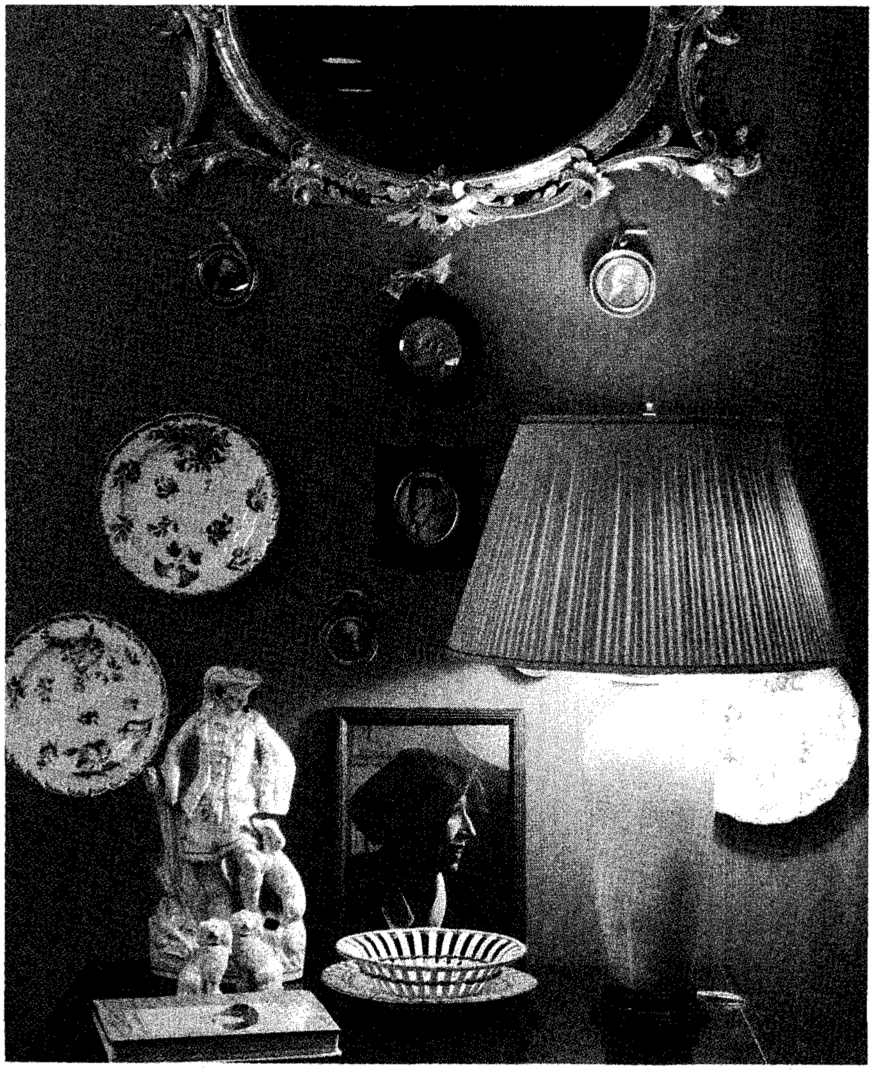
●"Clarence House's printed striés—either the imported ones [below, in a room by Keith Irvine] at the showroom [211 East 58th Street] or the ones from the Clarence House book at Janovic-Plaza* [1150 Third Avenue, at 67th Street]—are nice alternatives to a painted strié. But I use striped papers almost exclusively: Ralph Lauren's men's-wear stripes [at Polo/Ralph Lauren*, 867 Madison Avenue, at 72nd Street], Marimekko's* 'Picket Stripe' [7 West 56th Street], any of the stripes at Hinson, Philip Graf, or Cowtan & Tout [all, 979 Third Avenue, near 59th Street]. Almost every entrance hall and staircase I do has one of these."—Tom O'Toole

●"We use a lot of wallpaper borders as 'architecture' in rooms that haven't got any."—Keith Irvine

●"I use a lot of stripes, as well as the Donghia 'Torino' [page 42] and raffia wall coverings [both at 979 Third Avenue]."—Michael Krieger

●"I like Hinson's 'Kraft' paper and the 'Chinese Pewter' paper from Roger Arlington [both at 979 Third Avenue]."—Jeff Bilhuber

●"We use the Christopher Dresser dark-blue star paper from Bradbury & Bradbury Wallpapers* [P.O. Box 155, Benicia, California 94510]. We have used it on high ceilings in rooms that get tons of light."—Carey Maloney



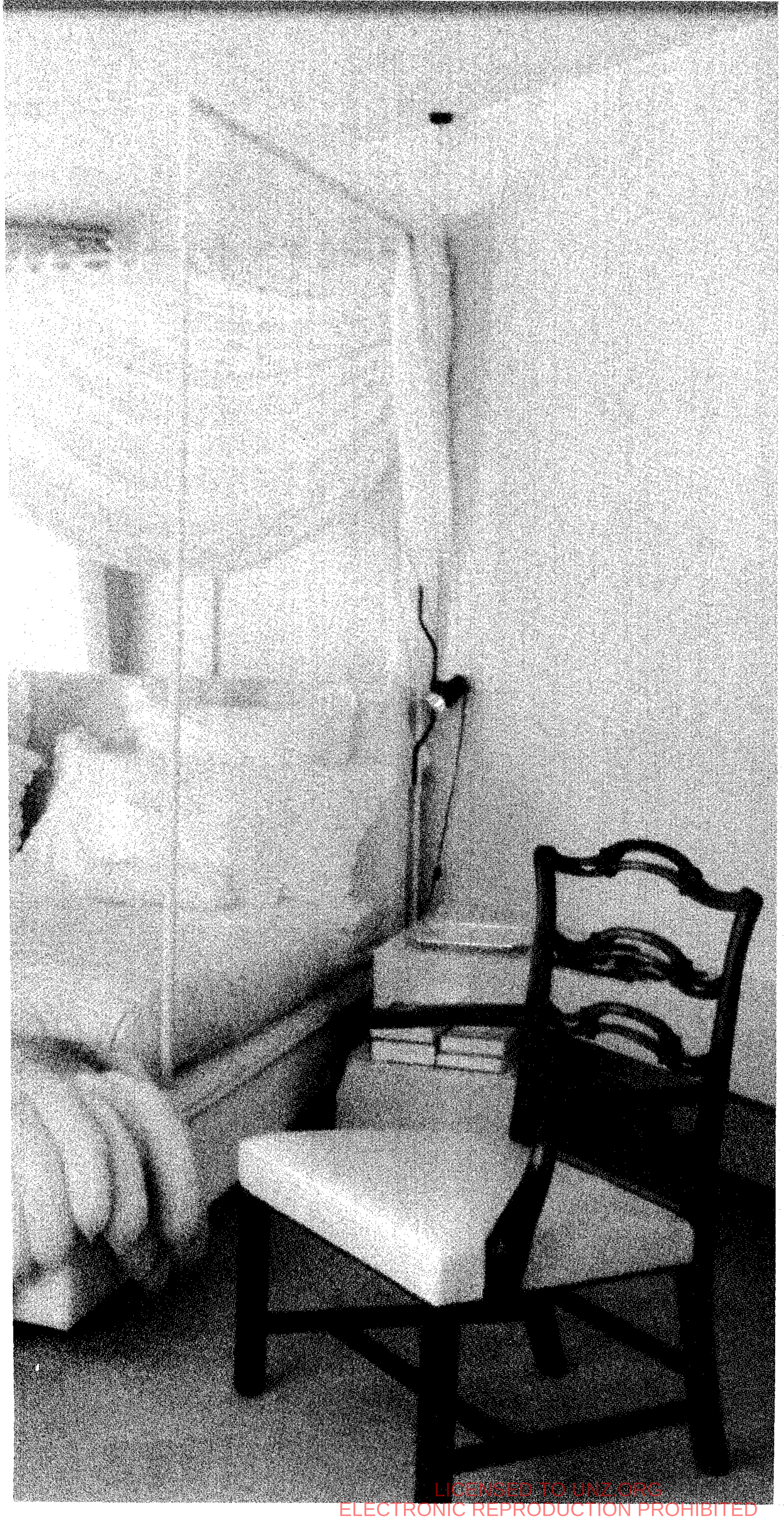
White Works

16

"White fabrics work," says Michael Krieger. "Linen, canvas, chenille—anything with a little personality always looks great in plain white." But what about white paint? Which white is right? Some favorites:

- "Fuller-O'Brien's 'Golden White' B70B."—Alan Buchsbaum
- "For trim, I might use Benjamin Moore's OW-16, OW-17, or OW-18. And I might use them all together on a paneled door. OW-5, OW-6—a wonderful dirty white—OW-11, or OW-12 would look great with all sorts of old things."—Mark Hampton
- "For trim, I use Benjamin Moore's 'Linen White' cut with 50 percent pure white."—Mario Buatta
- "For ceilings, I've found that the higher they are, the whiter they can be. For low ceilings, we go creamier—but it still should look white. We use 'Linen White,' 'Bone White,' and 'Off White' from Benjamin Moore's Cameo chart—and we like to paint all three shades in the same room whenever we can. We also love the white casein paint from Gothic Color [727 Washington Street]. It goes on flat, but you can polish it to a lovely sheen."—Jeff Bilhuber
- "I like Pittsburgh Paint's 'Milky White' because in shadows, it goes warm instead of gray."—Robert Bray
- "Benjamin Moore OW-18. It's the best."—Juan Montoya

WHITES IN THEIR INFINITE VARIETY—SILK CURTAINS, A BED MADE OF LACQUERED METAL TUBING, A FOX THROW—IN A MANHATTAN BEDROOM BY PATINO/WOLF.

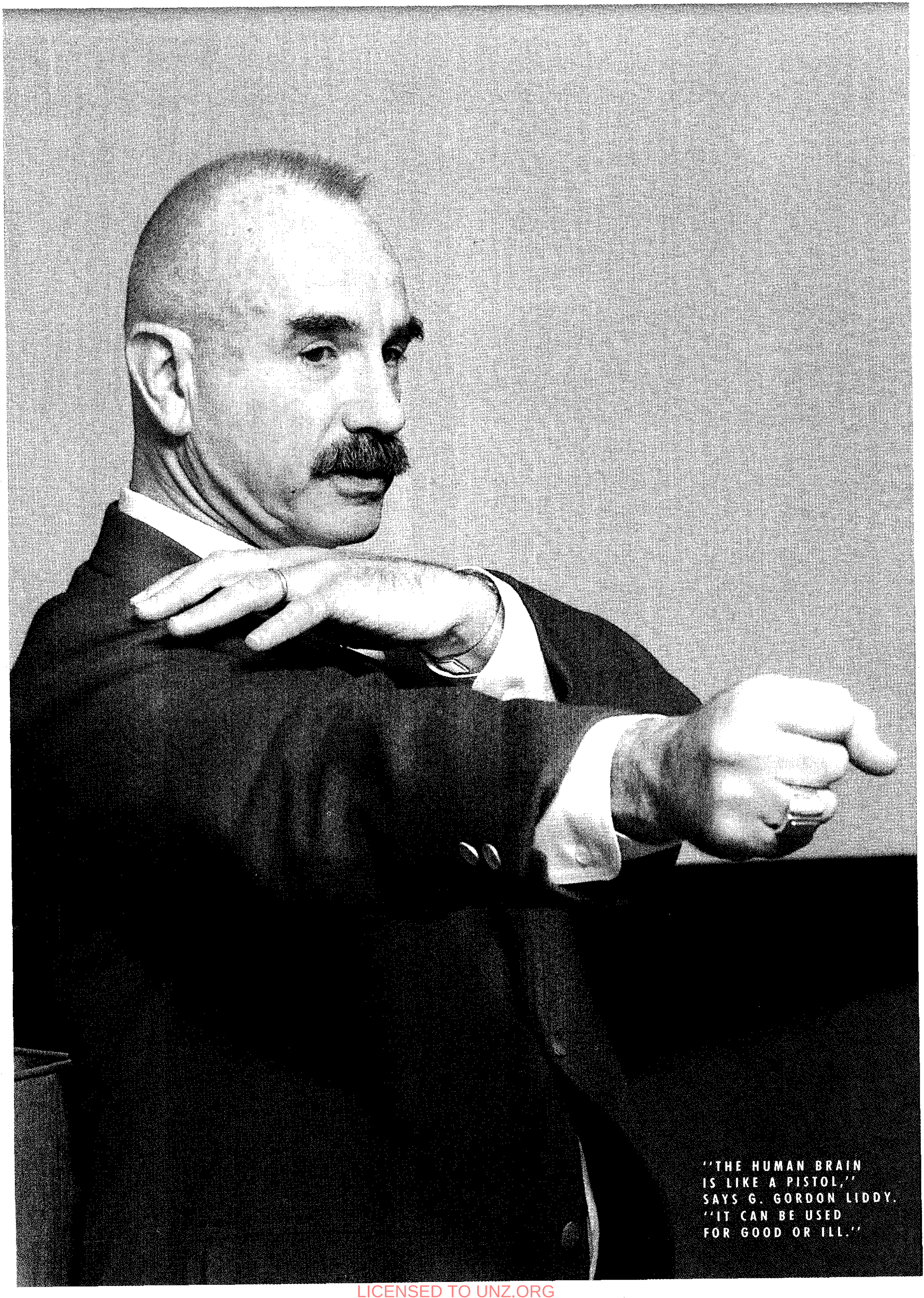


WHAT DOESN'T WORK

17

Lest all the aforementioned praise leave anyone with the impression that designers are just a bunch of cheerleaders, be assured that the thing they do best is grouse. Ever watchful, they're always spotting some subtle insult to the eye, some assault on the sensibility, that had previously escaped one's notice. Herewith, some things that *don't work:*

- "Ruffles in an English-style room."—Keith Irvine
- "Proportioning your own lampshades."—Ronald Bricke
- "Like so many promises, trash compactors and garbage disposals were made to be broken."—Charles Mount
- "Bleaching cheap parquet floors. Cover them with sisal instead."—Michael Krieger
- "Printed plaids, whether carpets, fabrics, or wallpapers. A plaid is, by definition, woven. If you want tartan walls in the library—and I often do—put up fabric."—Tom O'Toole
- "One room shouldn't combine too many fabrics. Quality furniture and workmanship—not a lot of chaotic fabric activity—make a room."—Mark Hampton



"THE HUMAN BRAIN IS LIKE A PISTOL," SAYS G. GORDON LIDDY. "IT CAN BE USED FOR GOOD OR ILL."

WHERE TOUGH GUYS GO TO GET TOUGHER

FORT LIDDY

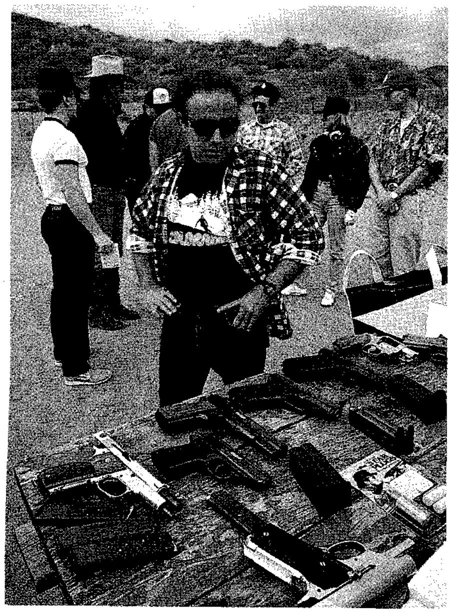
BY DAVID BLUM

THE COMMENCEMENT SPEAKER stood before us with our diplomas in his hand and a message in his words. He wore a red jacket and brown pants, but that didn't matter. We were prepared to be instructed and inspired by the man responsible for this momentous week in our lives. He was something special—the man who had once eaten a dead rat for dinner, the man who could scour a frying pan with his haircut. He had bungled Watergate and yet had managed to become famous anyway, and we all admired him for that.

We wanted fighting words, and G. Gordon Liddy did not let us down.

"If you've got a shotgun," he said, "use a shotgun, not a handgun. If you've got a shoulder weapon, use your shoulder weapon. Do not draw your handgun. It is a last-resort weapon, and it is the weapon that should be available to you *now,* not after you've figured out whether you have a round in the chamber. Not after you've figured out whether the safety is on or off. Because by then you could be dead."

He faced a small sea of nodding faces. None of us wanted to be dead. That was why we were here. Over the past week, we had learned many things: How to assassinate a president. How to bug an office. How to take a group of Israeli businessmen hostage in a large midtown hotel. How to make a 180-degree turn in your car. How to keep a crazed autograph seeker from hurting Sylvester Stallone. How to inflict intense pain on someone without risking indictment. And, perhaps most important, how to whip a gun out of your pants properly and blow the other guy away with one good shot.



BACK TO BASICS.

Encouraged, the 56-year-old convicted Watergate burglar imparted a few final words of wisdom to the assembled graduating class.

"A semi-automatic pistol has its advantages," he said, "especially if you're working with other people. You're out of ammo, carrying the same piece—I can throw you a loaded magazine and you're ready to go."

After a week of intensive training at the G. Gordon Liddy Academy, that was exactly what I wanted to hear.

I HAVE TO BE HONEST ABOUT IT. THE last 30 years of my life have been pretty lean as far as experience with semi-automatics is concerned.

This was not necessarily by choice—inevitably, people of my weight (well under 140 pounds) do not develop macho reputations. Much as I might have wanted to explore the side of life where men crush beer cans into their foreheads and then laugh uproariously at their brute strength, I had to content myself with a fairly good ability to play the piano.

But the fact is, I have always harbored the fantasy of being a Macho Dude.

I have on occasion tried to imagine what I would look like with a pack of

PHOTOGRAPHED BY LOUIS PSIHOYOS

I SAW THE LIDDY ACADEMY AS A CHANCE TO STUDY FOR A WEEK AT THE KNEE OF A MASTER FOR ONLY $1,500.

Marlboros wrapped in the sleeve of my T-shirt and a .44 Magnum stashed in my belt. I also must confess to dreaming a little that if I hauled off and socked a bad guy in the face, he would drop to the floor in a heap, struggle to get up, and then collapse unconscious. I suppose I even think sometimes about the possibility of marching through the jungle with a machine gun strapped to my back, but that's just a crazy pipe dream.

So when word arrived that G. Gordon Liddy—a kind of intellectual Macho Dude (remember, this guy has been on *Miami Vice* twice)—had opened an "academy" for counterterrorism, I saw this as a chance to study for a week at the knee of a master for only $1,500 and immediately called for an application.

Since his release from prison, the former FBI agent has become one of the most sought-after lecturers in America—he now makes over 60 appearances a year before college and corporate audiences—and has turned his knowledge of covert activities into several money-making schemes. The most lucrative is something he calls the Hurricane Force, a squad of a dozen private-sector commandos (mostly British or Israeli) who will free a hostage or solve a kidnapping anywhere in the world for $500,000. (They've been hired three times so far by clients Liddy won't identify.) This week, he'll appear as a celebrity guest on *Super Password,* opposite Betty White.

And on top of all that, there's this school.

The first line on the Liddy Academy application form was enough to convince me my instincts were correct:

"I will ( ) will not ( ) be bringing my own weapon," it said. Part of the Macho Dude fantasy has always involved going to a gun store and having an extended conversation with the salesman about the relative advantages of Magnum loads versus six-shooters, but I figured I'd better go unarmed. Even Macho Dudes don't like to set off the alarm at airports.

THEY SAY SANTA ANA IS FAMOUS for its winds, but I say it should get some credit for its highly innovative security precautions.

The G. Gordon Liddy Academy took temporary residence at a place called Woolley's Petite Suites, in the heart of conservative Orange County, about an hour's drive south of Los Angeles and twenty minutes away from Disneyland. But if you were there for the Avis Rent A Car regional sales conference, you wouldn't have known anything about it. On the hotel directory, the Liddy school actually had an unlisted conference-room assignment, and if you were curious and asked the desk clerk about it, you'd get nothing out of her.

School began on a sunny Monday morning with Steven Goldrat, a former security officer with El Al (which is renowned for its anti-terrorist security systems), asking the fourteen students in the class for some kind of identification.

Here I revealed myself as something of a rube right away. I presented the young, bearded former Israeli special forces commando with my American Express card. "A driver's license, please," he said. Already I was feeling as though I was about to be arrested for something.

I'd like to tell you who else attended the class, but it would, of course, hinder their ability to move freely about the country in pursuit of opportunities. So I will be referring to most students by a series of code names that I think will match their personality types. Also, Liddy himself informed me that many of the academy's students were not at all who they said they were, anyway, and said he knew who *all* of them were but wouldn't tell me.

A middle-aged bearded fellow from Northern California, for instance, told us he was a dental surgeon (we'll call him the Dentist) with a fishing business in Alaska. "You know," he said, "the crime rate up there is zooming, what with the problems with the oil pipeline and all that, and I figure I could start some kind of private-sector crime company up there."

A young couple ("the Couple") showed up from Ketchum, Idaho, and they said they were writing a book about "women and guns." The man looked like a countrified Rock Hudson (especially when he wore an extremely large cowboy hat), and from a distance the woman looked a little like Audrey Hepburn. They never said they were married, but we figured they were. They knew an awful lot about guns and Arabs and wiretapping for a couple of authors from Idaho.

A baby-faced preppy from Washington, D.C. (I'll call him the Washingtonian), claimed to be here in preparation for a six-month trip to Israel and South Africa, where he expected, I suppose, to have frequent run-ins with terrorists and commando operations and wished to be fully prepared. (None of us really believed that, and Liddy himself told me later that he was a journalist secretly writing an article. That's something I would never have tried to pull with these guys.)

A veterinarian from a Boston suburb showed up with a fancy wardrobe and an impressive array of weaponry, and told us he sold guns "on the side." Let's call him the Vet, in part because he showed up in the hotel's lobby on the day of our weapons training in full Army uniform, down to the black combat boots.

"You don't have time to think," instructs weapons pro Moshe. "Pull the gun, and fire as many shots as you can."

BLUM IN TRAINING.

Add to the group about a half-dozen policemen in search of new ways to use a nightstick or slap handcuffs on a suspect, a Kentucky health-club owner looking for a career change, and a security executive for the Beverly Hills office of Smith, Barney, and you've got the picture.

'SUPPOSE A GROUP OF 300 ISRAELI businessmen have come to Los Angeles for a conference at the Hyatt Regency hotel," we are told. "And a group of terrorists sees an opportunity to take some hostages and get important national publicity. A security force is dispatched to find the best method of protecting the businessmen, and a hostage-negotiation team is at the ready."

Our class is divided into three groups: the terrorists, the negotiators, and the security force.

I am the liaison officer for the security force. I don't really know what a liaison officer is, but I am told that all the best security forces have one, to form liaisons. What do I do? I have fifteen minutes to figure it out.

Fortunately, I have been placed in a group that has an experienced police sergeant, a 200-pound man who wears a jacket with HOGS printed on it. "Don't worry," he says. "You call the FBI and ask who the local nuts are who've made crazy terrorist threats. You alert the CIA and the Secret Service, too, because they keep those lists. You arrange for frequent contact, perhaps a direct phone line, and you're all set."

The rest of my group work out motorcade routes, secure hotel rooms and phone lines, checks of Hyatt employee records, vantage points for trained sharpshooters, and, naturally, a standby SWAT team.

And how are the terrorists doing?

"We've knocked over a gun store to get our weapons," explains the Rock Hudson look-alike. (A Santa Ana policeman in his group had told him that it would take the police twenty minutes to respond to a burglary alarm—plenty of time to clear out with the goods.)

"Then," he went on, "we'd go to a press conference at the convention posing as journalists. We'd pull out our guns and take maybe five hostages, and make a statement to the assembled press. Then we'd move the hostages to the kitchen."

In swoops the negotiation team.

"We'd get them on the phone and ask a few questions," says their spokesman, the Smith, Barney employee whose name also happens to be Barney. "How many hostages do you have? How much do you want? How much time do you want?"

They settle on 24 hours, four hostages, and safe passage by plane to a foreign country—England, I believe. Because of a lack of organization and some pretty bad liaison work on my part, the terrorists get away with it.

Gimme a break. It's the first day.

NEXT WE LEARNED HOW TO inflict pain without fear of indictment.

Our instructor was a policeman from upstate New York named Joel Kirch. He swears he has never been indicted, though to look at him you might have some doubts. He is short, stocky, and extremely menacing, and I made a mental note after watching him for a few hours that if I ever open a downtown nightclub, he'd make an outstanding head bouncer.

On the first night of our two-night instruction, he showed us the proper way to apply a pair of handcuffs. Basically, this is an extremely difficult skill to practice in a class, because the minute somebody says, "Ow, that hurts!," you apologize and remove the cuffs. From what the police told me, that is not usually the case in real-life situations.

"You need some work in this area," Kirch told me at the end of the session. Meaning I'd flunked.

On the second night, he presented us with a hypothetical scenario. "You got 25 pregnant women on City Hall steps protesting abortion," he said. "The mayor says, 'Gas 'em. Get 'em the *hell* out of here.' *Bonk*. You hit 'em on the head.

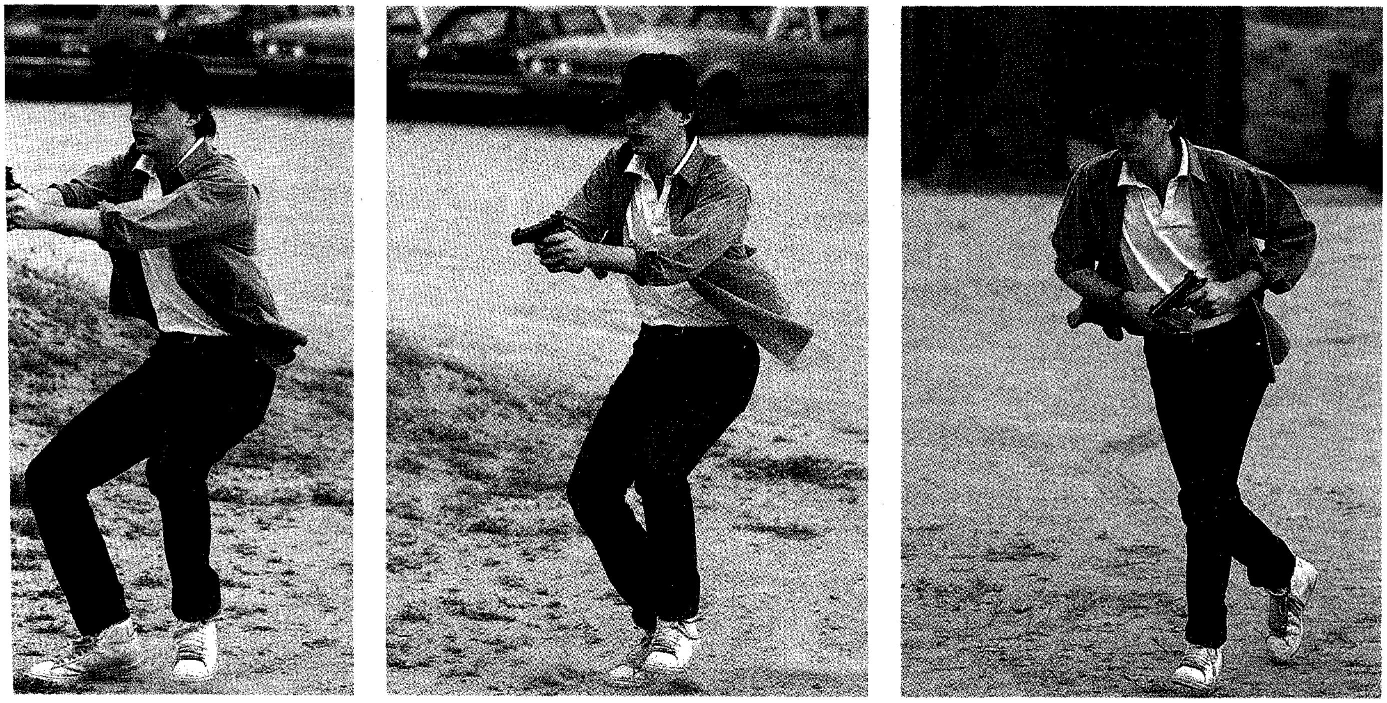
"Can you do this? Experts are now saying *no*."

For this reason, our teacher has devised some marvelous ways to bring a pregnant woman to her knees, writhing in agony, without causing any real long-term damage to the woman, her fetus, or your future in law enforcement.

For example, you can:

☐ stick three fingers under the pregnant woman's chin, pinch hard on the nerve, and bring her to her knees
☐ wrap a hand around her forearm and pull it back
☐ whip your leg in a certain way and kick her in the thigh.

We practiced these methods on each



OUR TEACHERS PROFESSED TO BE SHOWING US THE LEGAL WAY TO DO THINGS, BUT I KNEW BETTER.

other for a few hours one night, hurt a little, laughed a little, and then went over to the Red Onion disco in Santa Ana and had a few beers. Kirch told me some of his favorite stories involving the intricate relationship between pain and law enforcement, and I kept nodding and smiling and ordering more beers.

Naturally, I drank them straight through the neck of a long-neck bottle and kept my leather bomber jacket on at all times. I was sweaty and drunk and, yes, feeling more like a Macho Dude every minute.

ONE OF THE LESSONS THAT THE Liddy Academy teaches is that there are more important things in life than simply knowing how to beat someone up or shoot them.

It is also very important to know how to bug their telephones.

Now, it should be noted that our teachers professed to be showing us the legal way to do things. For instance, words like "countersurveillance" and "counterterrorism" were used to describe the subject matter at hand—meaning that we were learning ways to combat such security violations as bugs and wiretaps. But I knew better. I mean, you couldn't very well have a G. Gordon Liddy Academy for Criminal Activities, could you?

And even if they intended it otherwise, frankly, it seems to me that the best form of counterterrorism is to get him before he gets you.

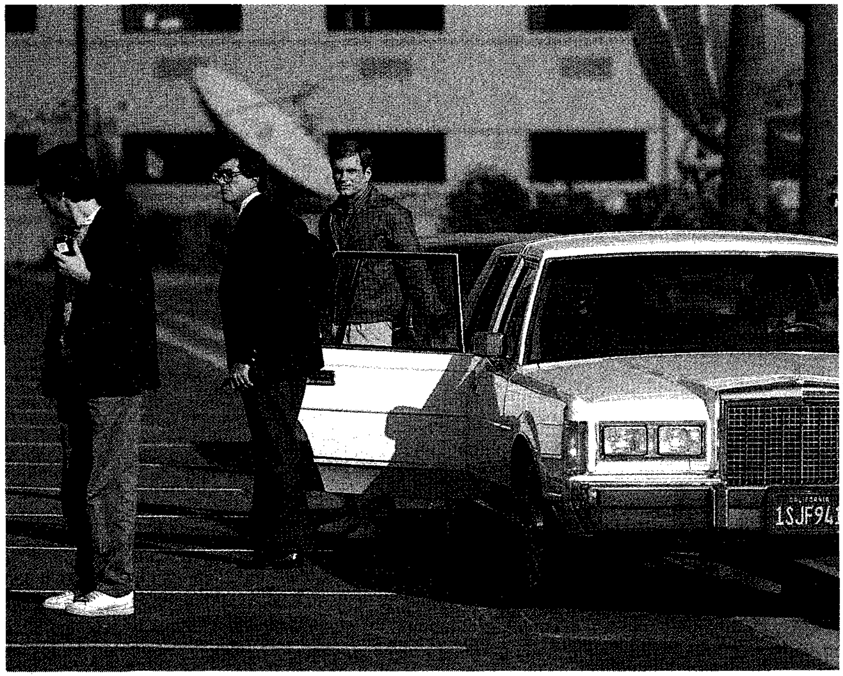
Our teacher was a former CIA agent named John Strauchs, and he made precisely that point. "The CIA was a good starting-off point," he said, "because it's the only agency that trains you to be an adversary."

Strauchs (pronounced "Strauss") told us about several newfangled products designed for the contemporary American on the move.

The Executive Letter Opener: "That's a letter opener that's so sharp you could drive it through a two-by-four with a hammer," he said. "And the best thing about it is that it doesn't show up on the airport metal detector."

The Executive Ice Scraper: "It's an ice scraper," he said, "that doubles as a pair of brass knuckles."

My code name was Mannix Advance. I was given a walkie-talkie, sent to the front...and told to be on the lookout for anyone suspicious.



BLUM SCOUTS THE PARKING LOT AT WOOLLEY'S PETITE SUITES.

We also learned some ways to beat the high-priced security systems now in place at many businesses. For example, you know those electronic-eye-type devices? The ones with the little red laserlike dot that monitors movement? Simple to beat. Just put a piece of glass over it.

"What if you wear a silicon bodysuit?" the Rock Hudson look-alike inquired. Everyone chuckled, and it was time for recess.

During the class break, several of us stood out by the Woolley's Petite Suites pool and chatted about the relative merits of different types of bulletproof vests. It was generally agreed—though it was not unanimous—that the best brand was Second Chance.

After recess, we learned that to break through a glass window with glass-break sensors attached, you shoot a BB at the glass, which doesn't crack it but makes it easy to push it through. We learned that a seven-foot chain-link fence with barbed wire on top can be scaled in four seconds flat by anyone with two arms and two legs.

"It's amazing how unsecure most things are," Strauchs told us. "For instance, from my brief look, I'd say the color TVs in this hotel are up for grabs."

IF YOU'RE PLANNING A CAREER AS A bodyguard, private security officer, or Secret Service agent, you will need at least one good pair of dark aviator sunglasses.

That was the first thing I learned in the course on "executive protection" taught by Linton Jordahl, the man who provided that service to John W. Hinckley Jr. after his attempt on President Reagan's life in 1981. (Jordahl wasn't particularly thrilled with that assignment, and often refers to Hinckley as either "John Boy" or "that clown.")

I'd always thought Secret Service agents did a lousy job of concealing their identity, what with the glasses, lapel pins, and an annoying tendency to talk into their sleeves. But it turns out that they do all that on purpose; we're *supposed* to know they're Secret Service agents. That way, we'll be more intimidated, and perhaps put aside our plan to assassinate the president.

I'd brought a pair of trendy New York shades with me to Santa Ana but was told to borrow a pair of aviators from a policeman in the class. We were about to test Jordahl's theories with a motorcade, and I was to play a Secret Service advance man. We were moving the Principal from Point A to Point B, and we had to get him there alive.

"It doesn't matter if it's an assassination or a traffic accident," Jordahl explained. "It's all the same. You've ended up with a dead principal."

My code name was Mannix Advance. I was given a walkie-talkie, sent to the front of the Woolley's Petite Suites, and told to be on the lookout for anyone suspicious.

In five minutes, a makeshift motorcade was to arrive—a compact followed by a Lincoln Town Car (rented by "the Vet") followed by a station wagon—with agents in front, behind, and inside all cars.

"Mannix Advance, this is Mannix Follow," came the voice over the walkie-talkie. I recognized it as the Audrey Hepburn look-alike. "We're moving."

"Roger," I replied. "Mannix Advance acknowledges. Ten-four. Okay. Over and out." With any luck, one of those would prove to be the acceptable response.

Moments later, the motorcade arrived. Agents surrounded the car, all of them wearing sunglasses. I pointed to the exact spot where the lead car was supposed to stop. On my signal, the curbside rear door of the Lincoln Town Car opened and an agent with sunglasses emerged, followed by the Principal.

We moved quickly and efficiently down the sidewalk. The Principal was hidden from view by the phalanx of agents. A few people sitting by the pool at Woolley's started staring at us, but we ignored them. We had a mission to accomplish.

"Mannix Follow," I blurted into the walkie-talkie, "Mannix Advance here. Suspicious characters by the swimming pool."

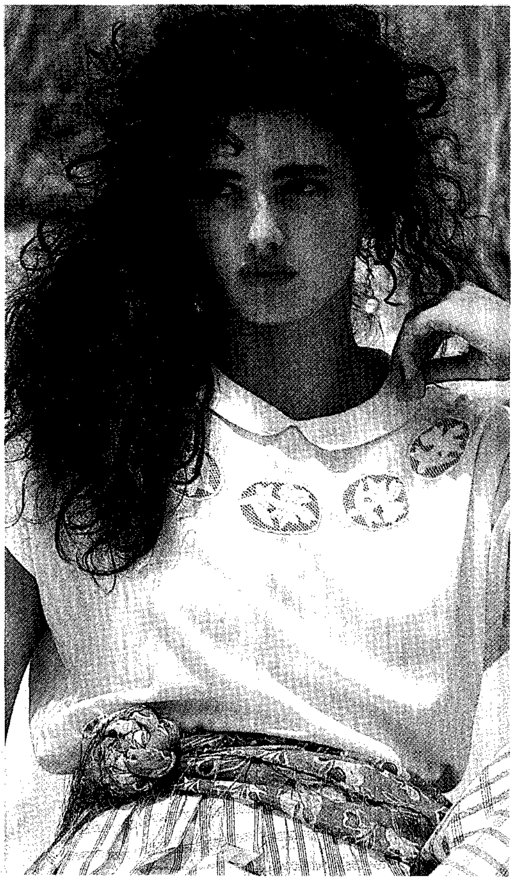
We sped up our pace, and within a matter of a seconds we had the Principal safely escorted into the Newport Room at Woolley's.

Mission accomplished. Recess!

ON THE LAST DAY OF school, I learned how to be a killing machine.

No more messing around with my bare hands. No more spooks in suits and ties at the head of the class. Today, two former Israeli commandos took us to a remote hilltop near Lake Elsinore, almost two hours out of Los Angeles, and gave us the opportunity we'd been waiting for all week: the chance to spend an entire day firing semi-automatic weapons.

Most of my classmates came fully prepared. One fellow named Jim, who told us he was a "customs broker" from



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Fashion is a strange thing. Every so often, we hear things like: "Boy, you guys are right on target. Natural fibers are in", or "desert colors are in", or "mixing patterned fabrics is in", and so on. Well, this Spring we hear that "romantic" is the story.

And, you know something? Once again, it happens to be something we've been doing all along. Country prints, embroidery, cut work, ruffles and lace have always been vital to the Putumayo sense of style.

So, we kind of chuckle. It's nice to know that each season something we've always been doing is now the cat's pajamas.

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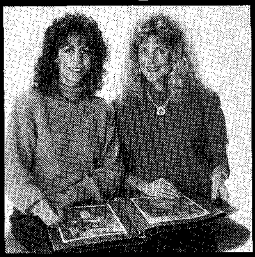

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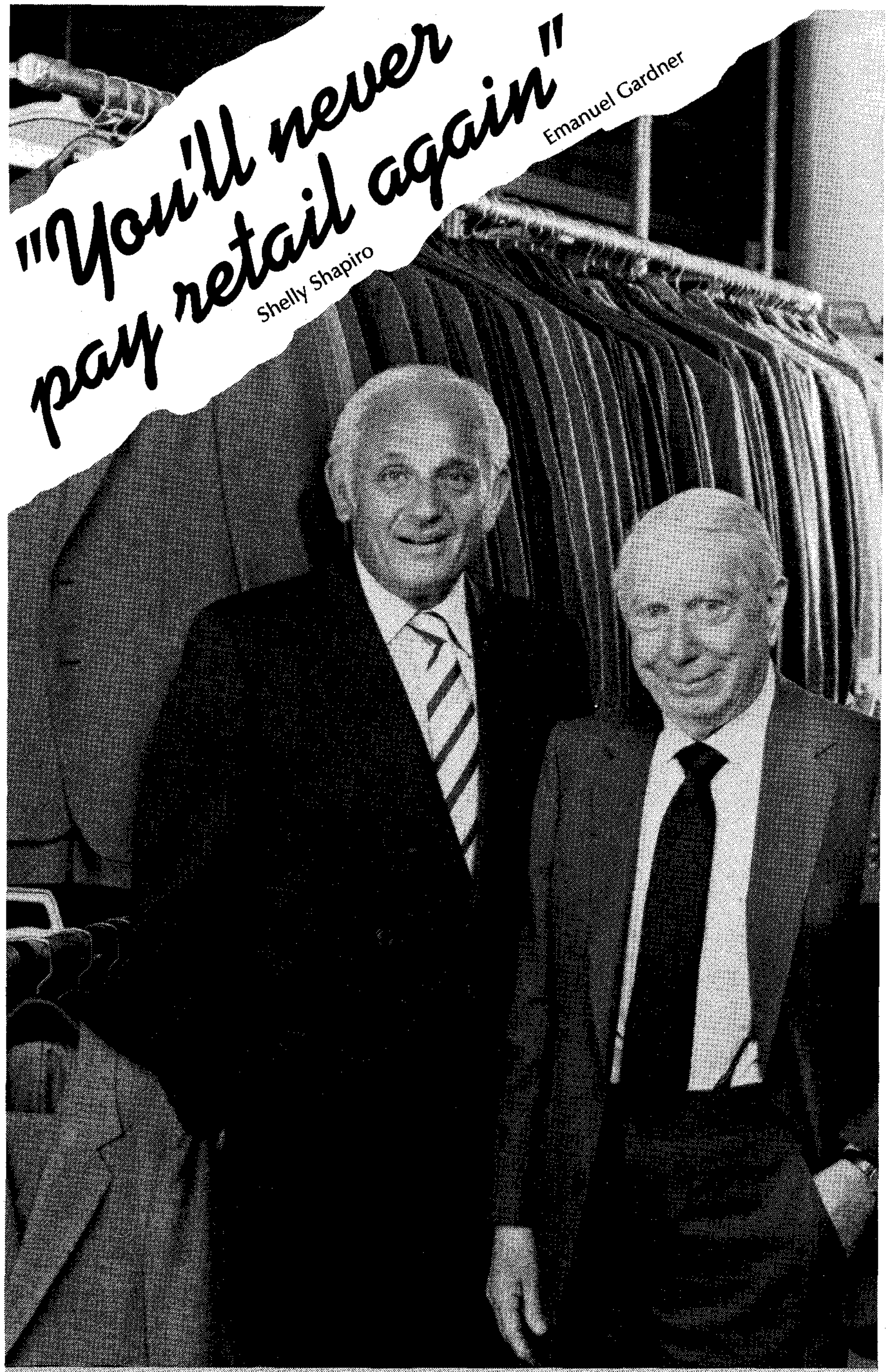

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San Francisco, had four weapons with him, including a .44 Magnum revolver, which is powerful enough to bring down a grizzly bear or a small moose with one bullet. The Couple from Idaho had several guns, too, of course. All the cops had one. And the Vet from Massachusetts had a small arsenal with him—he said that he also ran a gun dealership. By this time, somehow, that made complete sense to me.

Our teachers' names were Etan and Moshe.

Etan handed me a .9-mm. single-action semi-automatic revolver and told me to load it with a magazine and shove it in my pants.

I hesitated.

"C'mon," he said. "Load it and stick it here"—he pointed to a spot on my blue jeans—"and then pull your shirt over it. You don't want people to see it."

When operating a handgun, it is very, *very* important to act as though you know precisely what you are doing at all times, and to engage your fellow firing partners in detailed conversations on the relative quality of your weapon. The trick is never to let on that you're terrified that you might shoot your leg off.

"Frankly, I prefer the .9 mm. to the Magnum," I remarked as knowingly as possible to my cop friend in the HOGS jacket. "It has a quicker action—a smoothness really."

"I like the .38 Smith & Wesson," another cop chimed in.

"What about the Magnum load?" I asked. I must say, I was really getting the hang of it.

"It's a powerful weapon," said Moshe.

He took us to the firing range, and it quickly became apparent that the purpose of this exercise was not target practice. We were here to learn one lesson only: how to aim your gun directly at someone and shoot him to death in a matter of seconds.

"In an emergency situation, you don't have time to think," Moshe said. "You have to pull the gun out, hold it straight in front of you, and fire as many shots as you can."

I stepped up to the line of fire, loaded the magazine into my revolver, and stashed it on my hip. At the signal, I pulled my shirt back, pulled the gun out, pointed it straight up, cocked it so that the first bullet entered the firing chamber, swung my right hand up, held the gun with both arms outstretched as far as possible, and pulled the trigger.

"Not bad," said Etan, sympathetic to my inexperience. "But you know, you should move a little faster, because under normal circumstances you would already be shot dead."

I promised Etan that I would practice when I got back to New York.

AFTER MY GRADUATION CEREMONY from the G. Gordon Liddy Academy—where I received a Certificate of Training from the Board of Governors that says I am entitled to "all the rights, privileges and honors thereto pertaining here and elsewhere"—I sat down for a long and extremely inspirational conversation with Liddy himself.

I asked him to tell me what he thought this course was all about.

"Anytime you come upon an arena in which combat is going to take place," Liddy told me, "they're not going to ask you what you would like the rules to be. They're going to tell you what the rules are. So if you go to the Roman Colosseum—if you elect to enter therein cloaked solely in your belief in Jesus, you will undoubtedly go to Heaven, right after they kill you, but they *will* kill you. And if you have any aspiration whatsoever of emerging alive, then you had better learn how to put on armor and use armor effectively."

Interesting, I said. But how do we make the proper distinction between good and evil, legal and illegal?

"There's an old fairy tale," Liddy said. "Love laughs at locksmiths. A guy has a beautiful daughter, and he's going away, so he locks her up. The lover has to get the lock open. What the mind of man can conceive, the mind of man can defeat. There is a constant battle between the weapon and the counter-weapon, the technique and the counter-technique, and it is never going to stop.

"The human brain is like a pistol," he explained. "It can be used for good or ill."

Under our system of laws, G. Gordon Liddy is not allowed to own a pistol. He would not even be allowed to take his own course. The academy does not admit convicted felons, and Liddy is a convicted felon.

SOME OF MY FELLOW STUDENTS were staying on at the academy for a second week of training, and a few new ones were also arriving as I was about to leave.

One of the new recruits was a 24-year-old college student from Missouri. He was an affable type, dressed in a jeans jacket and sweatpants, and I asked him how he came to enroll in the G. Gordon Liddy Academy.

"My mom sent me," he said. "She thought it would be a good thing for me to do."

Boy, I thought, if *my* mom knew I'd spent the week playing with semi-automatic weapons, she'd *kill* me. ■

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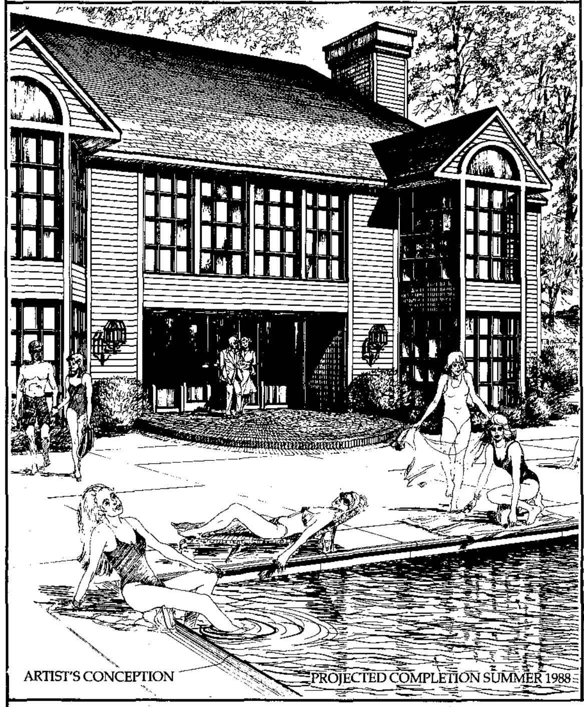

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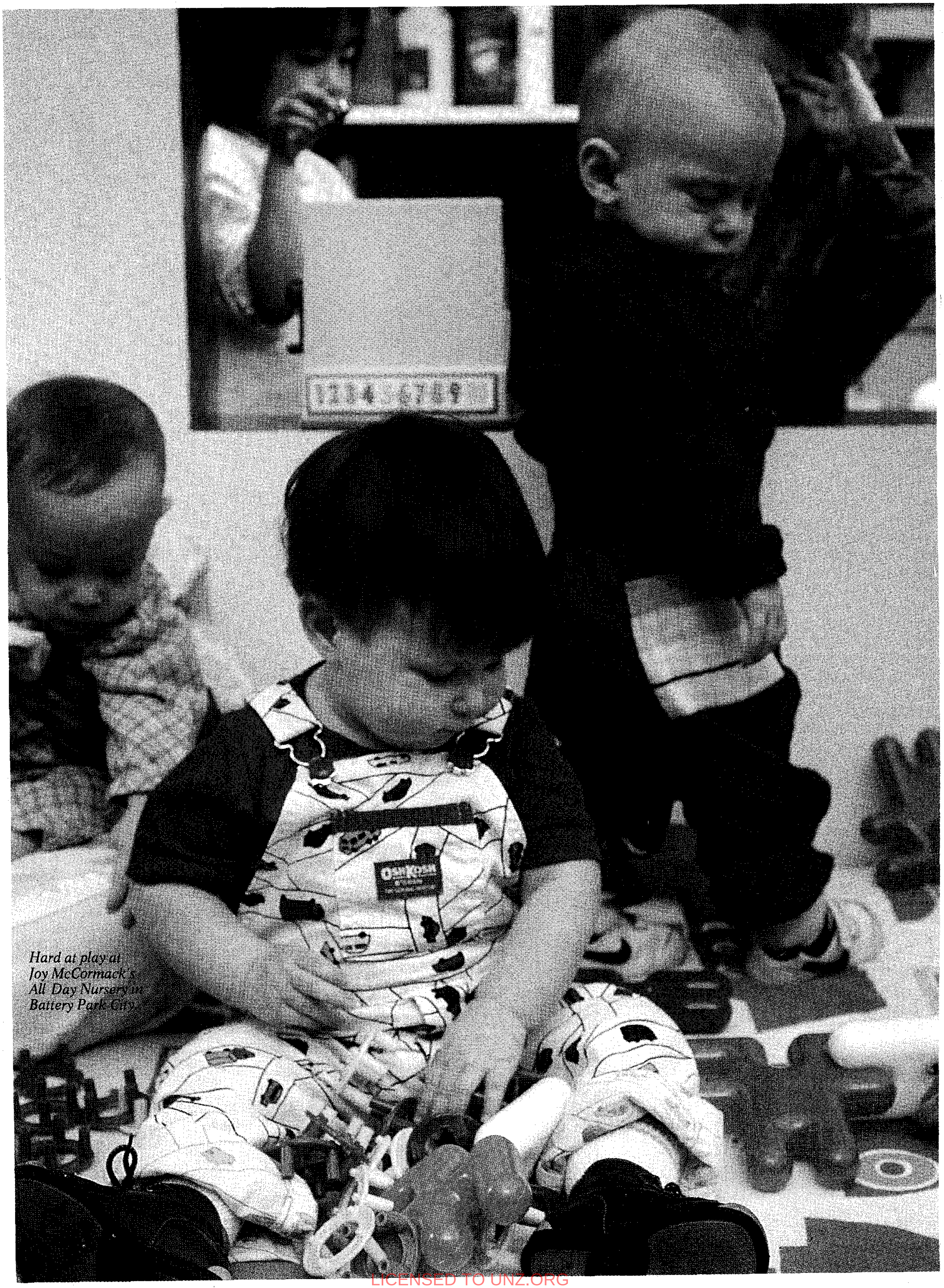

Hard at play at Joy McCormack's All Day Nursery in Battery Park City.

WHERE'S MOMMY?

THE GREAT DEBATE OVER THE EFFECTS OF DAY CARE

BY BETTY HOLCOMB

AT TWO AND A HALF, JEREMY Shaw is one of New York City's youngest commuters. Each morning, he boards a PATH train in Hoboken and makes the ten-minute trip under the Hudson, then walks three and a half blocks to Joy McCormack's All Day Nursery in Battery Park City. Most of the time, he doesn't utter a whimper when his mother, Lynn Asinof, drops him at the center and leaves for her job at the nearby *Wall Street Journal.* In the evenings, Jeremy is a pint-size streak of energy, galloping through the World Trade Center, dodging briefcases, and eliciting surprised smiles from the older commuters.

"Day care has turned out to be a wonderful experience for us," says Asinof. "Jeremy has learned a tremendous amount by being with other kids. He's learned how to share and how limits get set. And he has lots of activities he never had at home, like painting and fingerpainting."

Asinof's opinion was decidedly different last September. The day after Jeremy began the program, she awoke in a panic, certain she'd made a terrible mistake. Though he was usually confident and outgoing, he'd been miserable at the center, shrieking hysterically when his mother tried to go. Asinof knew he would adapt. What really bothered her was leaving Jeremy with all those other children. "I kept thinking, 'There just aren't enough arms to go around all these kids. There aren't enough laps for all these kids,' " she recalls. "No one's going to hear him talking, no one's going to know who he is."

Yet a search for another child-care arrangement would have plunged the family into crisis for the fourth time in two years. Asinof and her husband, Peter Shaw, had already lost two sitters, and they were reluctant to try another one. Asinof seriously considered quitting her job. Finally, they decided to give the day-care program at least a month, thinking, "We couldn't do irreparable damage to Jeremy in just a month."

By month's end, Jeremy had grown enthusiastic about the center, and today he's thriving there. Still, Asinof retains doubts about full-time group care for young children. "I think kids need time to just play and be themselves and not have to cope with a group," she says. "I guess I had questions when Jeremy was home with a baby-sitter too. There's no perfect answer to this. It's all compromise."

Like many parents today, Asinof suffers periodic anxiety about her choices for child-rearing. Study after study shows child care to be the key source of stress for today's working parents. A recent survey of 3,200 parents at large corporations found that they typically make a new child-care arrangement once a year and that nearly 40 percent of them considered leaving their jobs because of child-care difficulties. "We only canvass the parents who stick with the job," says Tyler Phillips, president of Child Care Systems, Inc., which did the study. "We think many more drop out because of child-care problems."

Because group day-care programs are almost all very new, it's hard to predict their long-term effect on children. The uncertainty is especially acute for the growing ranks of parents who have to enroll babies. Nearly 50 percent of all working mothers today are back on the job before their child's first birthday, twice the percentage in 1970. Care for children under two is the fastest-growing segment of the business—and also the most controversial.

"There's good reason to believe this whole generation of infants who are spending ten hours a day in groups are going to have trouble relating to another person in a close relationship like a marriage," says Bryna Siegel, a child psychologist at Stanford University Medical

PHOTOGRAPHED BY LOUIS PSIHOYOS

TAKING STOCK: *"Some of us are saying there are some risks out there for kids," says Jay Belsky, an influential psychologist. "We have to decide which risks we are willing to take and which ones we are not."*

ALL FOR ONE: *Making a chain at Basic Trust Infant and Toddler Center.*

Center and author of *The Working Parents' Guide to Child Care.*

Others strongly disagree. "When it's done right, good group care certainly does not hinder a child's development, and it can help," says Jan Miller, director of the child-care consultation service at Bank Street College of Education and founder of the Basic Trust Infant and Toddler Center on the Upper West Side. "My fantasy is that we can turn out tomorrow's leaders, people with a strong sense of autonomy."

Parents are understandably perplexed. "It is the most heated debate going on in my field today," says Edward Zigler, a child-development expert and Sterling Professor of Psychology at Yale University. Still, today's debate is part of a fight over child-rearing and women's roles that has raged since World War II. Throughout those 40 years, the status of day care has been closely linked to the role of women. Indeed, the current dispute—and the studies that fuel it—should probably be seen in that context.

In the postwar decade, for example, when mothers were expected to stay home and tend the nest, group day care was almost unheard of. By the late sixties, the women's movement and an inflationary economy had sent many mothers to work, and studies reported that day care was a healthy way of coping. In the Reagan era, with its shift back to older values, day care is again under fire. Many researchers, sympathetic to the plight of working parents and their children, are searching for middle ground. But the current fight threatens to reopen discussion of whether mothers of the youngest children should work at all.

Part of the problem is that the research is so new. Scientists have had little more than a decade to study large numbers of children in group care, and they are still arguing over how best to do the research. The real results of this social experiment won't be known for a generation or more, when the first day-care children grow into adults.

What's more, even professionals like Asinof and her husband, who can afford to buy the best, find the choices for their children limited. There's no organized child-care system; the options are informal and in some instances inadequate. Many researchers are concluding that today's working parents are pioneers.

"We are dealing with a twenty-first-century issue here, looking to a time when child care will be available to everyone, just like any other municipal service," says Jay Belsky, a psychologist at Pennsylvania State University. "Some of us are saying there are some risks out there for kids, and we have to decide which risks we are willing to take and which ones we are not."

ON MOST MORNINGS AT BAsic Trust Infant and Toddler Center, on West 89th Street, Wilma Steuer, a staffer who has raised five children of her own, can be found on a soft, deep couch, reading to one baby nestled in her arm while a couple of toddlers sit at her feet. Ten or so other children play around the room, though at the first whimper, one of the seven full-time staffers will pick a child up. "For the first six months, when a baby needs to be carried around most, he is," says Sherry Leiwant, a lawyer and the mother of two daughters who have attended Basic Trust. "I know, because I've seen them do it. These kids get whatever they need."

While some day-care centers set a regimented time for napping, the babies at Basic Trust sleep when they are tired and are often rocked to sleep or drop off in the middle of a back rub. Outings duplicate what the children might do with a parent at home. They are taken in groups of two or three to the bank, to the grocery store, or to the local bakery for a bagel and cream cheese. Rainy days are easier than they would be at home. There is the jungle gym, paints, a piano, a box of dress-up clothes, and more. Children also know how to find a quiet corner, away from everybody, when they need time out.

"If I hadn't found Basic Trust, I would have stayed home," says Leiwant. But now she feels "as if I'm giving my daughters something extra, something I couldn't give them myself."

Joan Bertin, a lawyer whose two daughters, Claire and Eve, started at Basic Trust when each was six months old, is equally enthusiastic. "Sometimes I think they do a better job of child-rearing than I do," she says. "We started Claire at just three days [a week], but she made it clear to us very quickly that she actually preferred being at Basic Trust. So we quickly increased her to full-time."

BASIC TRUST IS CONSIDERED one of the best centers in the city, but it didn't exist ten years ago—a measure of how much ideas about child-rearing have changed. Until the late sixties, the most influential studies of infants cared for outside the home were those made by an English psychologist, John Bowlby, who studied homeless babies in British institutions after World War II. These babies were given an adequate diet and were kept warm and clean, but they were rarely cuddled or given the opportunity to develop relationships with the changing army of nurses who cared for them. Bowlby's findings were startling: Without a stable, loving relationship, these infants withered. They retreated into a shell, losing interest in eating, playing, or even looking around.

Bowlby drew conclusions from these studies that changed the way the world looked at child-rearing. In a widely publicized 1951 World Health Organization report, he concluded that infants were at serious risk if deprived of their mothers. The report coincided with the cultural biases at the time, which were drawn from psychoanalytic theory and held that the bond between mother and infant was sacred, the principal source of a child's confidence and security. Any fissure in that bond could lead to serious emotional problems in adult life, the theorists said.

Psychologists began to talk darkly about a new syndrome, "maternal deprivation," and the press warned that mothers would harm their babies if they worked outside the home. Throughout the fifties, this research formed the backbone of resistance to day care. Prominent pediatricians, such as Benjamin Spock,

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relied on Bowlby's studies and recommended that mothers stay home with preschool children. As recently as 1968, Dr. Spock's book included the "working mother" under the section on special problems in child-rearing, and he said, "A day nursery or 'baby farm' is no good for an infant. There's nowhere near enough attention or affection to go around." (He has since revised his position.)

BY THE MID-SIXTIES, HOWEVER, two developments had sparked a dramatic rethinking of child care: A growing number of mothers were working at paid jobs, and new discoveries were shaking up psychology. By 1967, one quarter of all mothers with children under six were working, and they needed someone to care for their children. Families who could afford to hired baby-sitters to come into their homes, the closest they could come to the classic model of the mother. Many more enlisted a grandmother or an aunt. But families were increasingly fragmented, and there were often no relatives nearby. So day care, long tolerated as a necessary evil to help poor women make ends meet, arrived in the middle class.

Meanwhile, psychologists were gaining new insight into how children think, feel, and learn. For the first time in decades, serious debate broke out over the influence the mother has in child development. Scientists had learned more about how the brain works and how memory and awareness develop. They began to speculate that a child's development may be biologically determined, preprogrammed in the genes like time-release capsules. Many believed these genetic programs to be very strong, buffering children against changes in the environment. These scientists began to describe even the tiniest babies as a sturdy lot who could adapt to a variety of child-care arrangements without serious harm. Feminists and the most radical psychologists used these findings to dismiss psychoanalytic theory as outdated Victorian bias that had been used to keep women at home.

This social and scientific revolution struck earliest in New York City, where there was growing concern about the number of children being raised in unlicensed homes and makeshift centers. In 1968, the city's Health Department recruited a small cadre of experts in child development to help solve the problem. Their goal was to shape official policy for caring for infants and toddlers outside the home. The idea was bold and controversial in a culture still steeped in debate over whether women should work at all.

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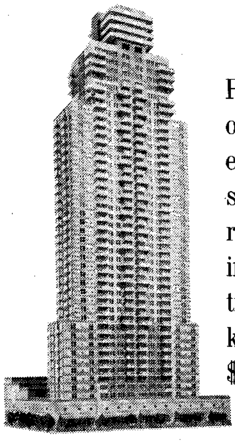

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here. No big name in infant development was left out; they all came in as consultants," recalls Hedi Levenback, a consultant in early-childhood education who still works for the Health Department. "We had a sense of enormous responsibility—even though we really didn't have an image of what we were creating yet." She and her colleagues pored over the latest studies. "No area was left untouched, not even the most refined points. I remember when we had a long talk about what kind of mobiles provide the best kind of stimulation for babies." As a result of their work, New York City became, in 1968, one of the first communities in America to license day-care centers to serve children younger than two.

PSYCHOLOGISTS BEGAN TO take a serious interest in studying the effects of out-of-home care, but from the start, they faced an enormous obstacle: How could they measure the emotional, social, and intellectual life of children too young to talk and barely able to control their bodies? The only known barometer of a child's mental health was a healthy attachment to mom. How could that be quantified?

For many scientists, the answer arrived in the form of a fascinating and controversial tool known as the Strange Situation, which was developed by American psychologist Mary Ainsworth, one of Bowlby's protégés. The test is brilliant in its simplicity—all an infant needs is a good set of lungs. A mother and her child, between the ages of twelve and eighteen months, are brought into a laboratory. A stranger enters, and the mother departs. The infant usually shrieks in horror. The mother returns, and upon reunion, the baby is put in one of three categories: Those who are easily comforted by mother are said to have strong, healthy attachments; the others are described as either anxious or resistant. As the children grew older, they were given standard mental and psychological tests. Researchers found that the tots with secure bonds were the most likely to be happy, curious, and confident. Those in the other categories tended to have problems getting along with people, and they were easily frustrated and more withdrawn.

"It was a real breakthrough in psychology. All of a sudden, we had a handle on how to measure the infant-mother relationship," says Belsky, the Penn State psychologist.

The Strange Situation quickly became the most prevalent yardstick of an infant's emotional health, and even today, it is often at the heart of studies that raise concerns about the emotional effects of day care. Initially, scientists using the

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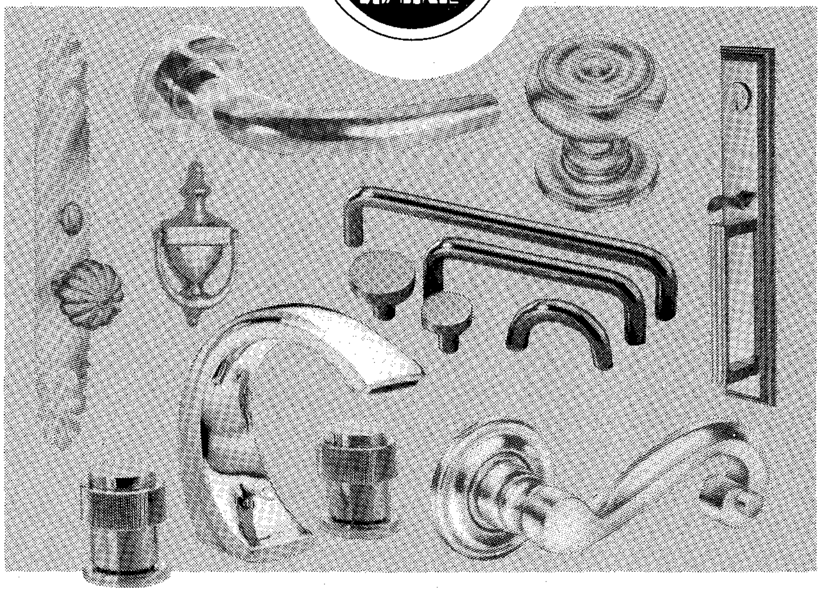

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test gave some of the most optimistic reports on day care. Indeed, as recently as 1978, Belsky issued a widely circulated study that said day care need not be harmful to infants and toddlers. In essence, day care was given a scientific blessing, one that was picked up in the media and in the mountains of child-development books marketed to modern parents.

But the blessing was short-lived. The earliest studies soon came under intense criticism. Most significant, the first studies had focused on centers sponsored by universities, where the care was of exceptional quality and a far cry from what most American children experience in day care. Many researchers began to double back and refine their questions: Do boys react differently from girls? Do six-month-olds react differently from two-year-olds? The answers this time were disturbing.

Since then, a number of studies have found that children under one suffer when taken out of their mothers' care. When tested under the Strange Situation, a disproportionate number of these children have been described as insecurely attached to their mothers. Now some of the same scientists whose studies had helped promote day care just a few years ago—most notably Jay Belsky—are sounding an alarm. In a child-care newsletter last December, Belsky warned that infants separated from their mothers before their first birthday are more likely to be insecure as infants and aggressive and uncooperative during their preschool and elementary-school years.

"I don't want to be hysterical," Belsky said in a recent phone interview. "But if I had to give a recommendation to somebody who could afford to stay home without terrible consequences, I would tell them to do it."

BELSKY'S CHANGE OF HEART has deeply upset the day-care community. "Jay's reversal is seen as significant because he was one of the most persuasive voices that said day care was all right," says Alison Clarke-Stewart, professor of social ecology at the Irvine campus of the University of California. "His opinion carries weight."

Still, Clarke-Stewart and other experts who disagree with Belsky claim he is simply on the wrong track—that he has given the mother-infant bond far too much importance. Recent findings in biology indicate that tiny infants can develop sustaining attachments to several adults, not just to their mothers.

What's more, some scientists argue that an infant's attachments are determined at least in part by his physical development. They point out, for example,

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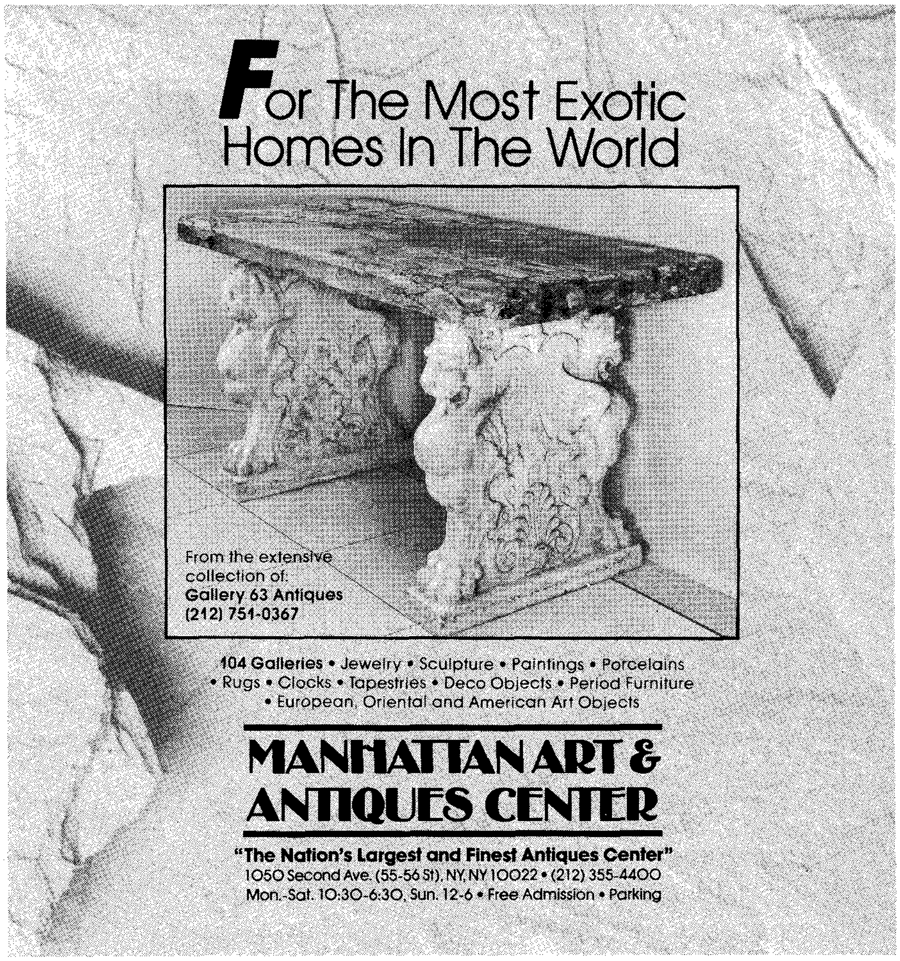
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that it's not until the fourth month that neurological development begins to provide an infant with a memory—and thus the ability to remember and prefer its mother to anyone else. Scientists in this camp like to cite research done abroad showing that by the age of one year, many babies have strong attachments not only to mothers but to older siblings, grandmothers, aunts, and even neighbors. Some scientists even argue that it's *better* for a baby to have several strong attachments by the end of the first year, since it helps ensure the child's emotional security in the absence of the mother.

FRESH-AIR FUN: *An All Day Nursery class*

These scientists dismiss the Strange Situation as a strange way to assess a child's mental health. "The idea that a baby can and should only feel emotionally secure in the presence of its mother seems like a rather perverse kind of development to encourage," says Sandra Scarr, chairman of the psychology department at the University of Virginia and author of *Mother Care/Other Care.* "I think it's healthy for infants to discover that other adults can be trustworthy."

THESE SCIENTISTS HAVE turned to broader measures of a child's well-being, often relying on simple observation of tots as they are being cared for. When children are under two, the researchers look for signs of attachment to the mother—the distance the child plays from her, for example, or how the child greets her. But they also look at how cooperative, happy, and energetic children are and how long they stay with any one activity. Once children reach the age of two, the researchers give standard tests to see if prior day-care experiences have affected their development.

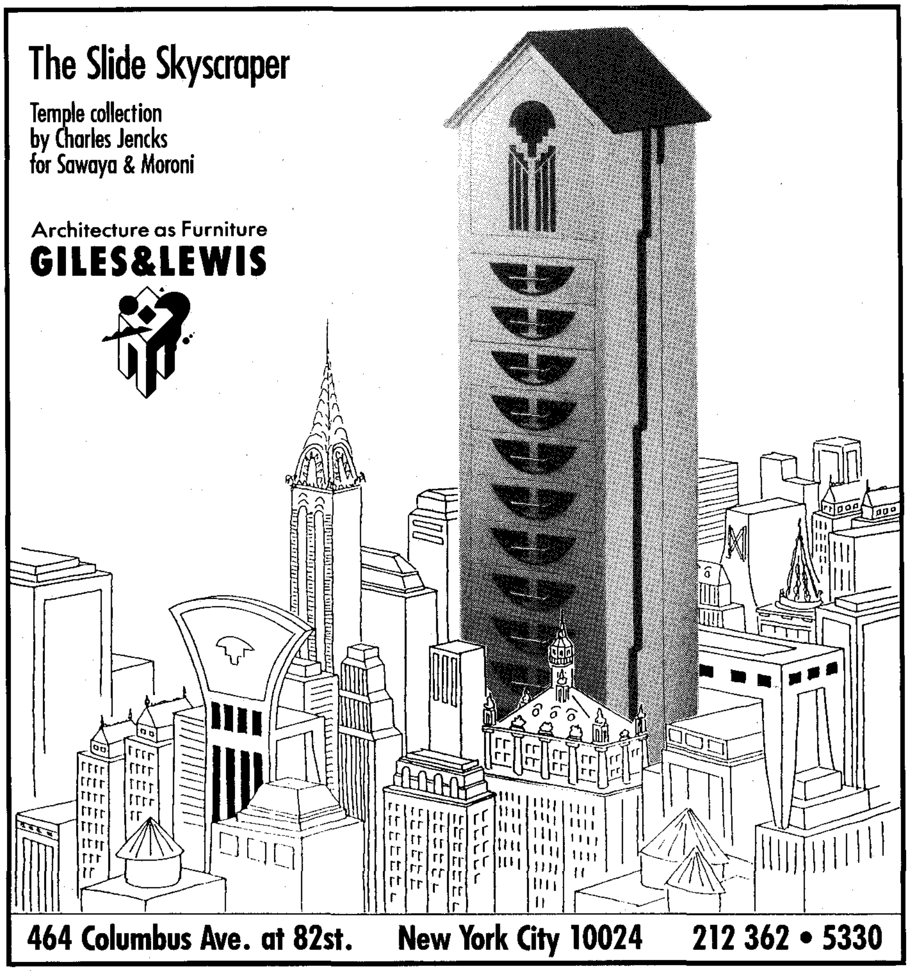
Studies from this camp have indicated that babies as young as three and a half months do fine inside or outside the home, with or without mother, as long as the care is of high quality. In one study, Scarr and several colleagues went to Bermuda, where many mothers work and infants and toddlers get out-of-home care. The only children to suffer any bad consequences were those in day-care centers where staffers had no training in child development, were poorly paid, or were required to watch more than five infants at a time.

strolling the promenade at Battery Park City.

Another important study showed that high-quality day care could actually accelerate a child's social and intellectual development. "My study was one of the first to say not only that it is okay to have kids in day care, but that they might actually do better," says Clarke-Stewart. Overall, she concluded, children in day-care centers raced some six to nine months ahead of children raised at home by mothers or baby-sitters.

Clarke-Stewart's research was important because it was wide-ranging—she used measures as diverse as a child's attachment to his mother, language development, and standard intelligence tests—and because she and her colleagues tested a broad sample of children from a variety of situations.

Day-care advocates immediately embraced the study as a vindication of out-of-home care, but the story is a little more complicated than that. Clarke-



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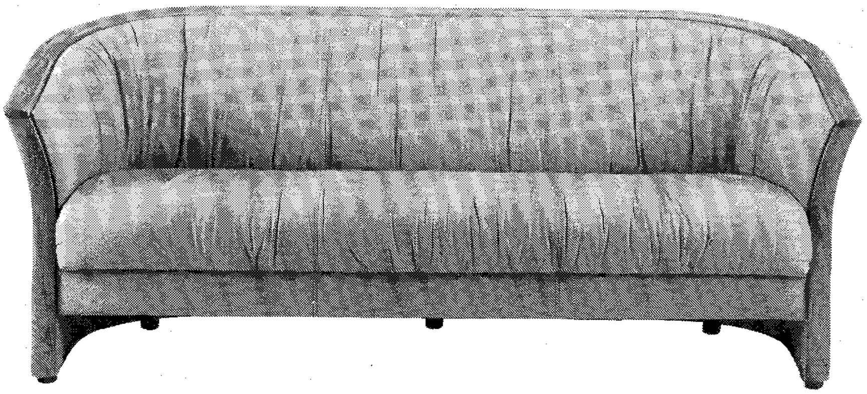

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Stewart and her colleagues also found that the differences between home-reared and day-care children disappeared by the time they turned five. She speculates that the toddlers she studied suffered something known as "fade-out" or "washout" of the positive effects of enrichment programs as soon as the programs were over. "If you were committed to developing your child as fast as possible, you'd just have to keep pouring on the enrichment," says Clarke-Stewart. "One year it would be dance, the next year Suzuki lessons. I'm not sure parents really want to do that."

Indeed, Clarke-Stewart is dismayed that her study is often used as an unconditional endorsement of day care. "I don't want to be portrayed as promoting day care at all costs," she says. She feels especially cautious about infants under a year old. "That is when kids are most vulnerable and our research is most vulnerable."

The most popular pediatricians today straddle both camps, giving cautious advice about the care of very young children. In the latest edition of his book, Dr. Spock stresses the need for individualized care for children under three but recognizes that the best group situations can meet that need.

Pediatrician T. Berry Brazelton, whose books have made him a latter-day Dr. Spock, said in recent congressional testimony on parental-leave policies that "we are all stuck with our wish for the mother to be at home." But he added, "We have got to get rid of the old model of attachment" and explore new ones more in tune with today's social patterns. Still, Dr. Brazelton holds the more traditional view that parents and infants forge strong and lasting bonds in even the earliest months. He has become a leading advocate of maternity leaves of at least four months. Beyond that, he argues, an infant can thrive in a group or individualized setting, as long as the care is individualized and loving.

BY NOW, MANY RESEARCHERS in child development have acknowledged that strong feelings often color the debate. "My own personal sense is that few individuals are truly open-minded about infant day care," Belsky wrote recently. He chastised politicians and others who sift through research "looking only for ammunition for their arguments," but he conceded that "scientists are susceptible to similar biases, however much we try not to be."

Unfortunately, the commotion has obscured some areas of agreement. "Some of the debate is just plain silly," says Yale's Zigler. "We all know that some of the care is so bad, you can see it with your own eyes, and that certain things do tend to make care better."

Almost all researchers agree, for instance, that infants younger than three or four months are better off with their parents or a baby-sitter. "There is enormous power in a baby's first relationship to create a curious, confident, sturdy good learner," says Alice Sterling Honig, professor of child development at Syracuse University. Scientists like Scarr come to the same conclusion from another direction. She contends that newborns are so demanding that caring for them requires the full attention of one person.

Many researchers also believe that a child's own disposition can affect his adjustment to day care or even to a baby-sitter. Cranky, uncomfortable babies are often overwhelmed by too much stimulation and may have a harder time in a group. As many parents might predict, day care may also be difficult for shy children, who have a hard time making their needs known.

There's wide agreement that children under two do better in smaller groups. Once a group grows to more than ten, the babies start to suffer emotionally, socially, and intellectually. A group of ten children, the researchers say, should be cared for by at least three adults. There appears to be little difference between the care provided by a baby-sitter in the home and the care provided in small, well-supervised groups—children do equally well—if parents feel comfortable with the situation.

Overall, stability is a key. Infants and toddlers simply fall apart in the face of abrupt change. Stability is also a primary concern of working parents, whose jobs often depend on child-care arrangements. Each new adjustment can send the family into turmoil, creating still more stress for the baby to absorb.

THE SAME CONDITIONS THAT lead to emotional health contribute to physical health. Though parents and pediatricians often assume that day-care centers are germ factories, there's serious debate about how unhealthy they actually are. Some of the nation's most prominent pediatricians say the dangers have been exaggerated.

"The data just do not support the commonly espoused idea that kids in day care get more illnesses," says Dr. Susan Aronson, a consultant on day care to the American Academy of Pediatrics. She concedes that *some* day-care centers and homes may increase the spread of illness under certain conditions. She also acknowledges that many children suffer a slight increase in the number of colds when they start a new day-care program,

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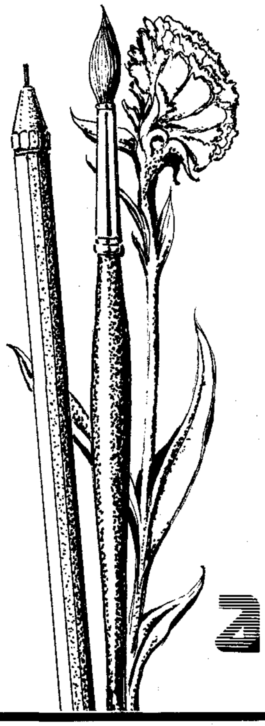

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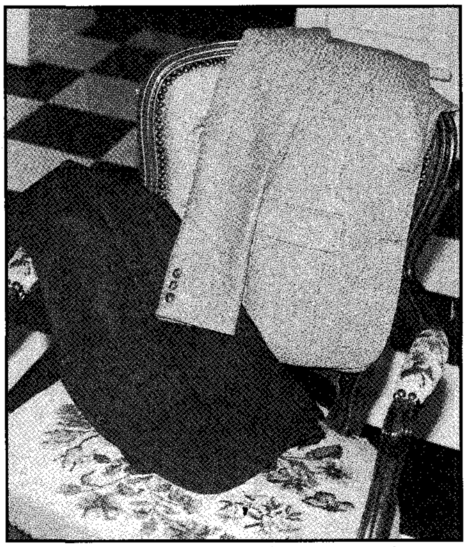

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though even at home, young children average about six to eight colds a year.

There is also little doubt that kids reared alone at home are generally exposed to fewer illnesses than those who spend time in groups. Each new person in a child's environment provides another avenue for germs, and for possible infections. The youngest children run the most serious risks. A baby's immune system is not highly developed until about the third month of life, and not until a child is about two does his ability to fight off disease equal an adult's. So it makes sense for parents to be especially picky about care for infants and toddlers.

But studies have shown that children in high-quality day care where there is little turnover run about the same risk of falling ill as those raised at home. If the group is small and stable, each child will build immunities to the common pool of germs, and there is little risk of new infection. Studies also show that frequent handwashing in group care can significantly reduce the risk of illness among children.

Still, for parents who rely on day care, even a minor illness that keeps the child home can be a serious burden. Unless a baby-sitting arrangement is in place, one parent may have to miss work.

IF PARENTS CONTEMPLATING DAY care dread the common cold, they are phobic about child abuse. In New York City, the abuse scandal in a publicly funded center in the Bronx several years ago is still fresh in the memory of many people. "I thought about it, I worried about it," says Carolyn Henneman, a lawyer whose daughter, Lara, attended Children's All Day School, on East 60th Street, from the time she was nine months until she was fifteen months. "But after Lara was there, I could see that was just a bugaboo, a stereotype I had of day care."

The current statistics support Henneman's view. Among the 47,000 children in the 1,000 private day-care centers in New York City last year, the city found only eighteen documented cases of abuse, and seventeen of those were in unlicensed centers.

"Even one case is one too many," says Elizabeth Graham, head of the Health Department's Day Care Bureau, "but fears of abuse in day-care centers are exaggerated."

The fact is that sexual abuse, physical beatings, and serious neglect occur most often in the home, from people related to the child. Many experts believe abuse is less likely to happen in a center, where parents come and go freely.

Because infants need so much individualized attention, their care is often enormously expensive. The going rate for

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a full-time, live-out baby-sitter in Manhattan is about $250 to $275 a week. Care for infants and toddlers in the highest-quality day-care centers is less expensive but still out of reach of most families. Full-time care at Basic Trust runs to $815 a month. Fees at other private centers in Manhattan run between $700 and $800. Centers that pay higher salaries generally have less staff turnover. A head teacher with eight years of experience earns $22,000 a year at Children's All Day School. The average salary in New York State for a child-care worker is just under $8,000 a year.

Very few employers offer much help with child-care expenses. Only 3,000 of the nation's 6 million employers provide any form of child-care assistance, according to Dana Friedman, a specialist on work and family issues for the Conference Board, a think tank for corporations. No two companies provide exactly the same thing—benefits range from information and referral services to cash payments. The number of companies offering such assistance is growing each year, but it's still small compared with the demand.

"People are so desperate. I can't tell you how many calls I get a week from people who can afford only $50 to $150 a week for care," says Helen Altieri, a family-day-care coordinator at the 92nd Street Y. "It's extraordinary that a problem so immense has been so ignored. People still regard it as their own personal problem. They just don't realize that it's everybody's problem now."

SOME OF THE MOST PROMINENT researchers consider these financial issues to be at the heart of the most pressing threat to the next generation. "We are in danger of creating a two-tier system for infants and toddlers, one for the rich and one for the poor," warns Zigler. The rich, he fears, will have increasing choices for care inside or outside the home. Babies of the poor will be shunted outside the home, in ever larger groups, to shabby and unsafe surroundings.

Zigler and some of his colleagues are surprisingly hopeful, however, that their research will be put to good use. Now that the middle class is touched by the same needs as the poor, he believes there will be an outcry for high-quality care for infants.

"The costs for this are so immense that no individual parent can be expected to pay for them. Yet the need is enormous, almost universal," he says. "It has to turn around. Right now, we are at the same point we were a century ago, when we had to decide to have universal public education." ■

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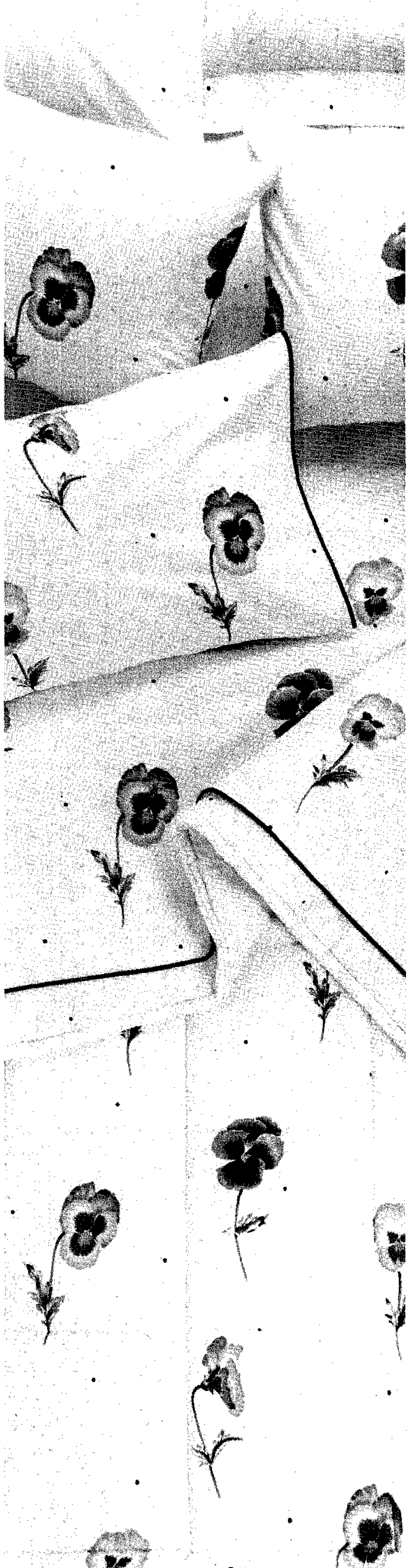

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By Corky Pollan

All Bright Now

"I never wanted to own a *gift* shop," says Peri Wolfman, "but that's what my uptown store had become." So Wolfman recently closed her all-white china and glassware shop for a week, then reopened it—decked out in pink-and-white stripes and stocked with spirit-lifting linens. Napkins, place mats, and made-to-order tablecloths are of refreshing jacquards, floral chintzes as colorful as sherbet, and three luscious shades of seersucker (napkins only). Pillowcases are just as delicious. And with lacy shelf-liners, cabbage-rose paper plates, and stained-willow tables, this is the place to find seductive things for the home—to say nothing of gifts for friends. (From $2.50 for a napkin to $600 for the table frame.)
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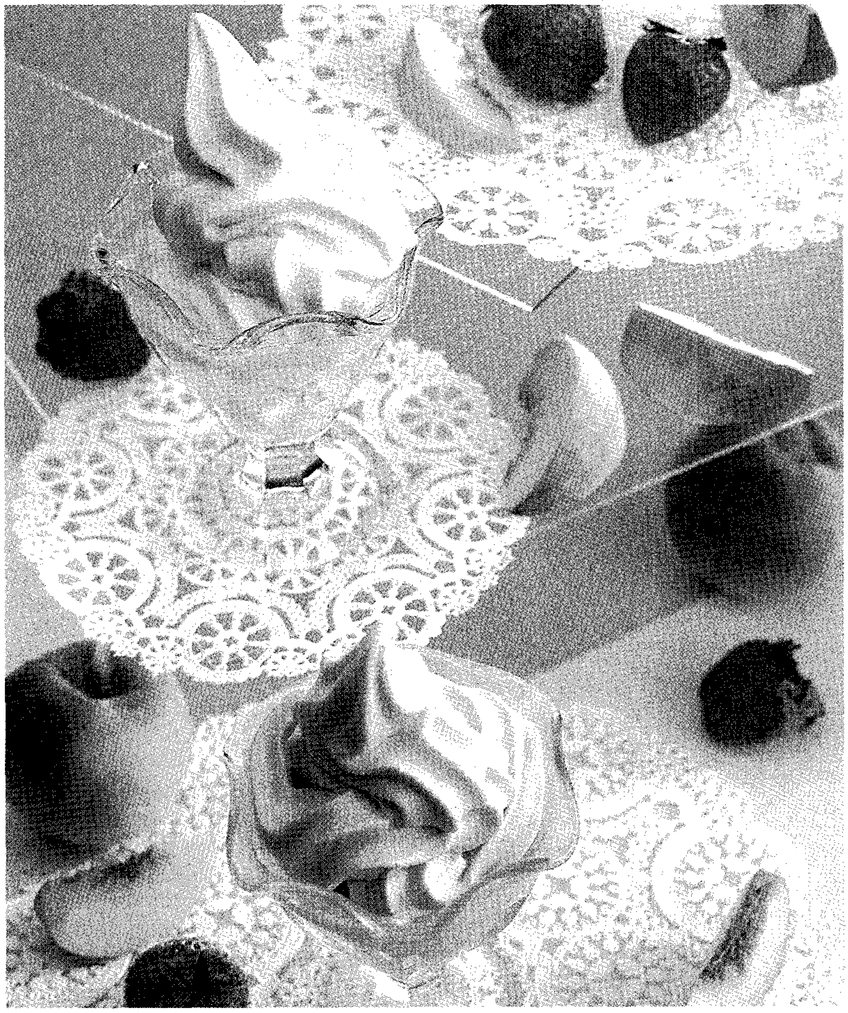

Das Fruit

With ice-cream season approaching, you'll want to know about Vitari, a new soft frozen dessert that tastes like a cross between ice cream and sorbet. Made from fruit and fruit juice, it's a boon for dieters (there are just eighteen calories to the ounce). And flavors like passion fruit, wildberry, and peach—packed to order in pints or half-pints—are sure to cool the heat of summer. **—Jane Freiman**
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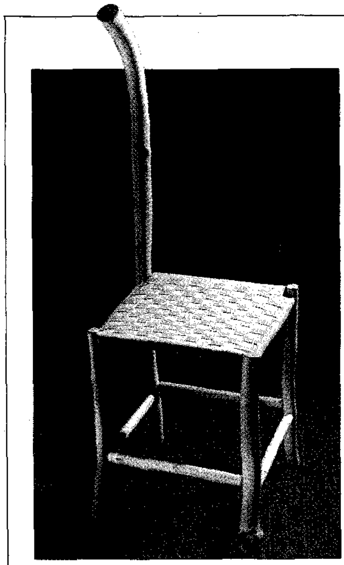

All About Weave

Daniel Mack brings a minimalist sensibility to Adirondack furniture, but his newest chair (with a seat of cotton webbing) reduces design even further—to its essentials. This knobby creation is a cross between Shaker and futuristic styles, and it's part of "Interlacing: The Elemental Fabric," the exhibit put together by noted fabric designer Jack Lenor Larsen for the American Craft Museum. The 150 objects on display will demonstrate the metamorphosis of braiding, plaiting, knotting, and weaving from ancient times, when they were used to fashion practical items, to today, when these same techniques are used for artistic expression.
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Photographs: top, Rita Maas; left, Andrew Garn; bottom, Paul Lachenauer.

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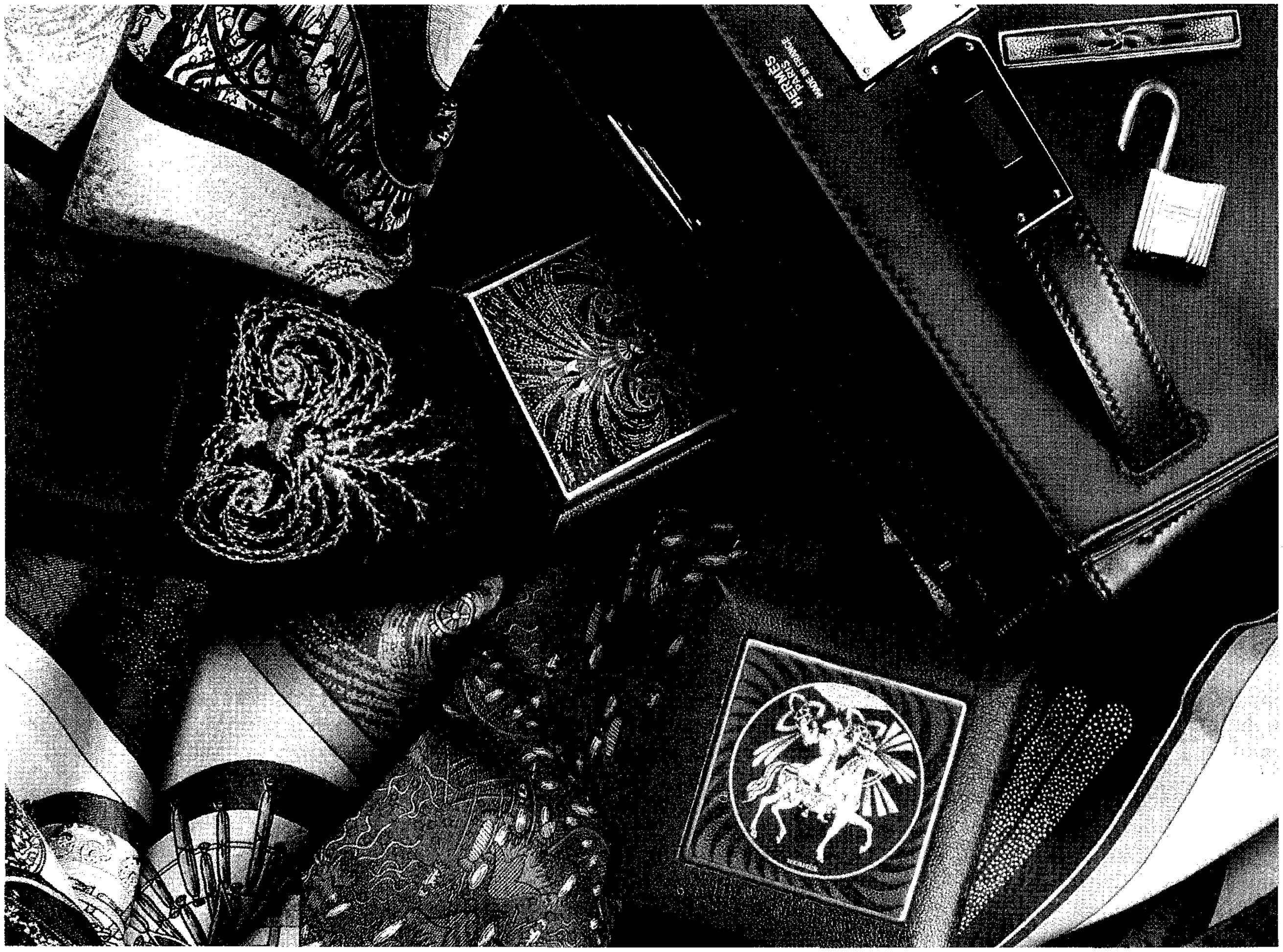

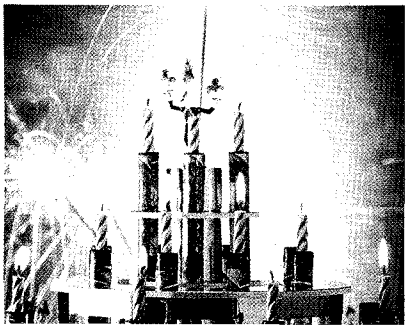

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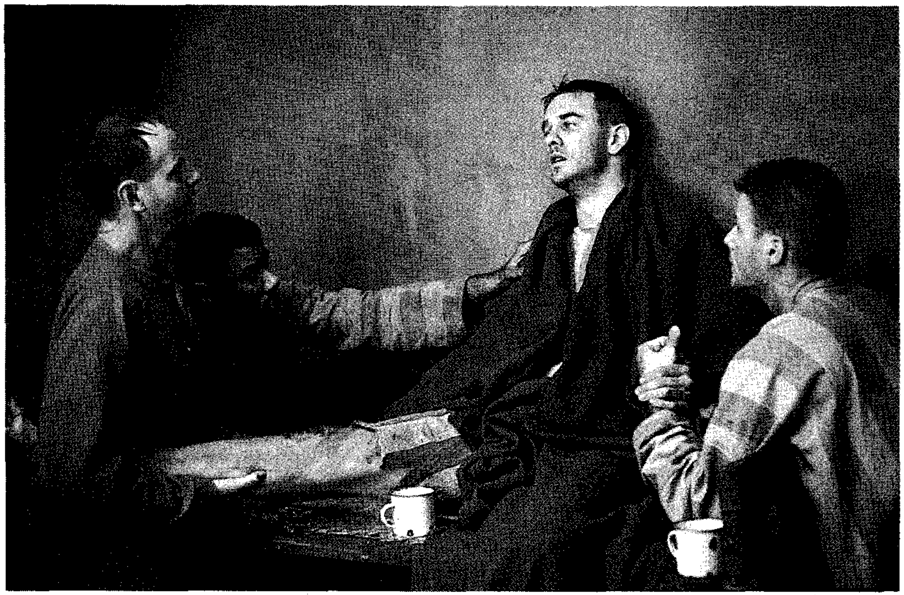
HERMÈS/*11 East 57th Street/751-3181*

Photographs: top, S. Baker Vail; center and bottom, Edward Addeo.

Movies/David Denby

FLEA-BAGGED

"...Lionel Chetwynd, the writer and director of *The Hanoi Hilton,* has made a tedious movie about men in a prison camp..."



HURT ME SOME MORE: *Michael Moriarty (left) and fellow prisoners in* The Hanoi Hilton.

ANYONE CAN MAKE A BORING MOVIE, BUT it takes real talent—a special aptitude for instilling stupefaction—to make a boring POW movie. Brave men in wartime penned up by the enemy: Has there ever been a better formula for narrative excitement? Though no one could call them genre movies, two of the greatest films ever made, Renoir's *Grand Illusion* and Bresson's *A Man Escaped,* could still be said to draw on the formula.

And the genre itself has yielded many shrewd and rousing entertainments—*Bridge on the River Kwai* and *The Great Escape* are only the most famous. In a *New Yorker* review of *The Great Escape,* Jonathan Miller called such films "Robinsonades"—epics that take their inspiration, however indirectly, from *Robinson Crusoe's* celebration of self-reliance, bravery, and moment-by-moment, nail-by-nail resourcefulness.

Lionel Chetwynd, the writer and director of **The Hanoi Hilton,** has succeeded where others have failed: He has made a completely tedious movie about men in a prison camp. The picture is a dogged celebration of the intrepid American fliers held by the North Vietnamese—a mix of noble suffering, anti-liberal finger-pointing, and sheer exploitation. Chetwynd, who worked on the screenplay of *The Apprenticeship of Duddy Kravitz* but then settled into television, proves inept in a variety of garden-variety ways. Set almost entirely in Hanoi's notorious Hao Lo prison, *The Hanoi Hilton* features dour cells, corridors, torture rooms, and courtyards—unpromising locations, but nothing a good director can't bring to life. Even bound in a straitjacket, a capable director moves freely and easily. He relieves drabness with contrasts of light and shadow; he takes advantage of the narrow confines of the sets for a new formal concentration, an emphasis on small points of geography and physical rhythm.

But Chetwynd's palette is consistently gray and murky, his movie is poorly lit, and one sequence plays at pretty much the same tempo as the next. We rarely know where the prisoners are in relation to one another. Visually, the movie has a cementlike glumness. It's hell to sit through, and not because the material is repetitive and sadistic but because the filmmaking is colorless and unimaginative.

Chetwynd uses many characters (too many), but he's so busy making points about how strong the American officers are that he fails to set up a pattern of intricate, furtive relationships among the men: Despite all the rhetorical emphasis on togetherness, they are mainly observed alone. Once he establishes individual quirks, though, he neglects to use them as part of the story. Even the crudest possible plot point—the men waiting to see who will be tortured next—is muffled. And after making much of the men's fear of "breaking" under duress, Chetwynd seems to lose interest in those who *have* been tortured. (By the way, couldn't Elliott Abrams or Oprah Winfrey or *someone* the world takes seriously proclaim a moratorium on torture scenes in movies about the Vietnam War? After the *The Deer Hunter, Rambo,* and *Hanoi,* moviegoers might get the impression that torture of Americans was what the war was all about.)

Watching Michael Moriarty's performance two years ago in Clint Eastwood's *Pale Rider,* I thought I discerned the beginnings of a new plain and virile style. Clearly, I was mistaken, because in *The Hanoi Hilton* he is back to his old trick of draining the vitality out of his lines in ruminative, cobwebby readings. But that's what he's done for years, so perhaps he shouldn't be blamed for it. What's Chetwynd's excuse? How could anyone not obviously certifiable cast Moriarty as a heroic lieutenant commander in the Navy, a flier who must adjust to long-term imprisonment? Moriarty has *always* seemed to be in prison. Locked in a cell, he looks fairly content (more time to brood, perhaps).

But even poor Moriarty comes off better than the veteran actor Aki Aleong, who is stuck playing the sadistic, "cultivated" prison commandant. In an astonishing regression, Chetwynd takes us back to the sneering, strutting Asians of World War II movies. At times, Aleong is as nastily insinuating as the immortal terrible actor Richard ("I, too, was educated in your country") Loo, who used to play Japanese officers, his hand tightening on the whip handle, in such wartime sado-pulp as *The Purple Heart.*

In the tradition of these movies, the cruelest man is also the smartest. The commandant gets to utter the allegedly prescient lines. When Aleong talks, Chetwynd begins to play Pin the Tail on the Liberal Donkey. "This war will not be won in the Delta," says Aleong. "We will win it in Berkeley, California, on the Washington Mall.... Your journalists will win the war for us." In other words, the prisoners held in Hanoi were as much victims of the anti-war movement as of the North Vietnamese. Senator Fulbright, the media, the protesters—these people were the real jailors and tormentors. Chetwynd brings Jane Fonda (Gloria Carlin) into the movie in a completely unsympathetic caricature of her misguided trip to Hanoi.

Over and over, Chetwynd makes the point that the anti-war movement, by providing the rhetoric of American culpability, allowed the Vietnamese to use the prisoners as propaganda, thus prolonging their time in Hanoi. At the same time, of course, no one in the movie says a word about Nixon and Kissinger's fantasy of winning in 1969 and 1970 and even later; no one speculates on what effect America's continuing a hopeless war might have had on keeping the POWs locked up. Bitterness fills the air, but Chetwynd the would-be demagogue doesn't even get the country's current mood right: He pursues the sour right-wing sophistries of fifteen years ago. *The Hanoi Hilton* has the grinding vindictiveness of an old Patrick Buchanan column.

DURING BLAKE EDWARDS'S NEW COMEDY, **Blind Date,** I couldn't suppress the feeling that the unceasingly productive Edwards was merely exercising his craft, without any particular concern that he might be repeating himself. I'm fond of the idea of a workshop director—a man or woman who just wants to make movies—but the point of workshop is to try out new things, not to do the same thing again and again. At *Blind Date,* after the initial anticipation, the air goes out of the audience, because there's nothing fresh in Edwards's work. Even the idea of the picture—a young man (Bruce Willis) goes on a blind date with a wild girl (Kim Basinger) and gets his life wrecked—seems lifted from Scorsese's *After Hours,* and Edwards shoots in an impatiently slipshod way. There is one potentially great sequence here in which Basinger, plastered, disrupts a formal dinner party and severely discomforts a stiffly proper Japanese couple, but Edwards brings the scene to a boil too quickly.

Bruce Willis's very ordinariness may account for his phenomenal popularity: Women look at him and see the lout in school who turned out to be rather sweet when you got to know him—a guy who won't surprise or challenge them, because he's only on the make. In *Blind Date,* he's funny when he jumps around, but he doesn't really connect with Kim Basinger, who gives a better performance than usual. She achieves a new ditsy style—her version of the Kay Kendall good-time girl. But Edwards doesn't support her with good close-ups, private moments. For some reason, no director has. ■

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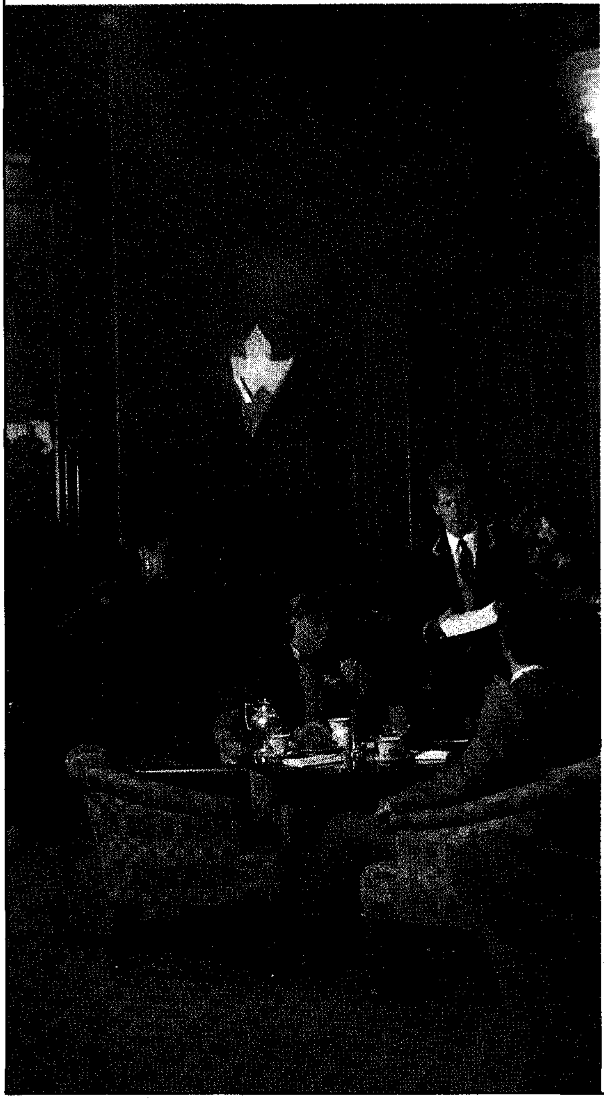

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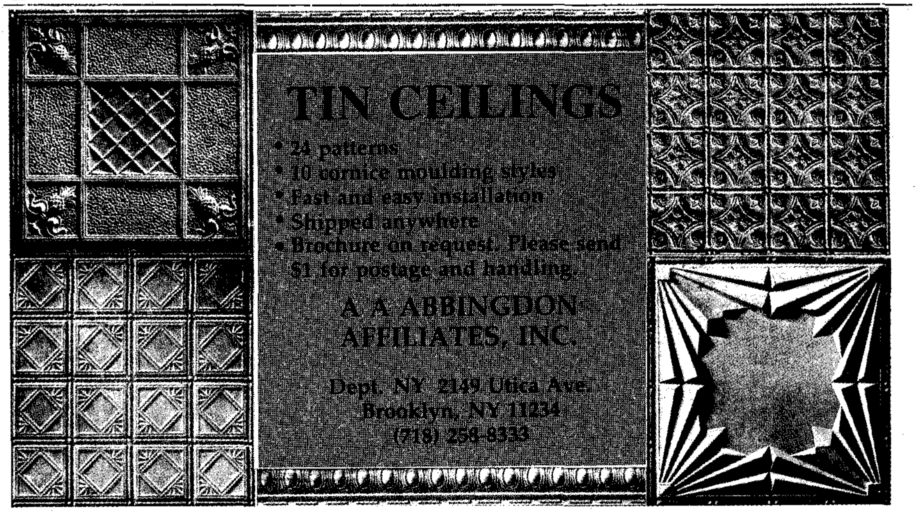

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AGAINST ALL ODDS

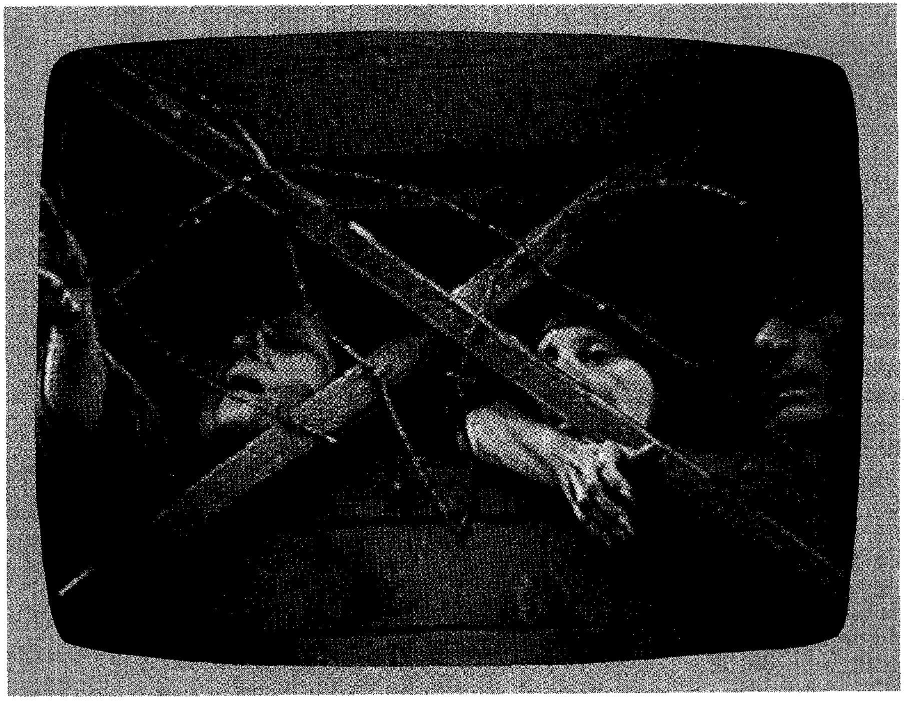
"...The events in *Escape From Sobibor* really happened. There's nothing cheap or vulgar about it. It's just too modest..."

RATHER LATE IN **Escape From Sobibor** (Sunday, April 12; 8 to 11 P.M.; CBS), Jews are about to kill Nazis. Rutger Hauer says to Alan Arkin, "God will forgive." Alan Arkin says to Rutger Hauer, "There are those here who wonder if we can forgive God." And that's it for metaphysics—and for politics, and for psychology. Reginald Rose wrote the screenplay, not Hannah Arendt.

Sobibor really happened. It was a death camp in eastern Poland. The Jews arrived daily by cattle car, and the rationalized insanity began. Able-bodied men and women who professed a trade—shoemakers, for instance, or seamstresses—were separated from the mass and assigned to the appropriate shop and barracks. Everybody else was gassed. Over a quarter of a million Jews died at Sobibor—most of them Polish, some Russian, some Dutch. Survivors often learned the truth about their families only while sorting through piles of leftover belongings for clothing or jewelry that might be recycled on the German home front, which meant that for the living every day thereafter was, to quote Arkin again, "an agony of conscience."

Instead of metaphysics, politics, and psychology, then, these piles: of boots, rings, dolls, shirts, teeth, snapshots, and many yellow stars, which had to be removed from otherwise perfectly serviceable jackets. There were also the guardians of the piles—SS sergeants and their Ukrainian shock troops—and such emblems of their authority as barbed wire, watchtowers, land mines, dogs, whips, and wheelbarrows to haul away the bodies. One Jewish woman was assigned to feed the rabbits the Germans liked to eat. All of this is filmed in color, and doesn't look anything like the newsreels that followed Liberation. It looks ordinary.

On October 14, 1943, the surviving 600 Jews of Sobibor—shoemakers, goldsmiths, tailors, mechanics, along with a contingent of captured Russian Jewish soldiers—attempted a mass escape. Unlike the uprisings at Treblinka and in the Warsaw ghetto, this one must be counted as more than a symbolic success. Three hundred prisoners made it out of the camp and into the countryside. Twenty-seven are still alive today. *Escape From Sobibor* tells us their names.



THE FINAL SOLUTION: *Imprisoned Jews in* Escape From Sobibor.

Arkin plays the part of Leon Feldhendler, the son of a rabbi and his people's semi-reluctant leader in the camp. He is asked to be intelligent and flexible and understated in his ambivalence about taking human life, and he is all three. He doesn't get a chance to show off, as he did so splendidly in *Joshua Then and Now,* but he doesn't embarrass himself, either, which isn't the case in his new sitcom, *Harry.* (The ugly fact is that the real Feldhendler was murdered by an anti-Semitic mob only fourteen months after his escape from Sobibor.)

Rutger Hauer plays the part of Lieutenant Alexander "Sasha" Pechersky, an accountant and music teacher before he became a Red Army officer. Hauer seems to enjoy being one of the good guys this time, after his previous impersonation on television of Albert Speer, and he looks more comfortable than he did as the moony, romantic Navarre in *Ladyhawke* or the Steve McQueen retread in *Wanted: Dead or Alive.* Unfortunately, being heroic doesn't leave him much else to do. (The real Pechersky, 75, is living in the Soviet Union.)

Joanna Pacula, as Luka, is Pechersky's alleged love interest, at first merely as a cover for nighttime meetings with Feldhendler but later a genuine threat to his happy marriage. The Polish-born Pacula is probably most familiar as the Siberian dissident Irina in *Gorky Park.* She is asked to be decorative and harassed, and to feed the rabbits. (The real Luka disappeared after the escape. Even Pechersky couldn't find her.)

But the acting isn't what's important here, so long as it doesn't call attention to itself. What matters is a gathering of purpose like the drawing of a bow. The director, Jack Gold, manages this tension without flimflam. He is after suspense, not Higher Moralisms. He doesn't believe we have to be told what to feel about Hitler. He will indulge an irony—when the doomed Dutch, so middle-class unruffled, arrive by train at Sobibor and their bags are taken by the Polish prisoners, they try to tip their "porters"—but he won't stomp on it. To resort to silly television terms: He wants his docudrama to look like an action adventure, and it does.

We've tried to think about the Holocaust every which way, including requi-

Photograph by Donal Holway.

ems and silence. Imagining the unimaginable just doesn't seem to work. The horror can't be snared by language, the images offend the eye, and the numbers numb. *Escape* seeks to boost our morale—some Jews did fight back, against all odds. Certainly this trivializes, exciting the same practiced responses as a Western, when the drovers turn on the gunslinging goons of the cattle barons, or every movie in which a Quaker picks up a gun, but maybe that's all right, too. Thus domesticated, the nameless can be looked at out of one corner of the wounded eye, and we feel something. That's to be built on.

Escape also suggests, without insisting on, an obscene twinship. The Nazis make the Jews dance together, "like performing animals." Later on, after a failed spontaneous escape attempt, thirteen prisoners are sentenced to death and they must choose thirteen partners in their execution, another sort of dance. This death dance leads Arkin-Feldhendler to conclude that everyone must escape, not just a few. There is, however, another lesson, the old one of reciprocity in victimization, and role reversal: Choose your victim, choose your partner.

There's nothing cheap or vulgar about *Escape*. It's just too modest.

I'M TIRED ALREADY OF THE **Star Quality** series of dramatized short stories on *Mobil Masterpiece Theatre*—Noël Coward could use some theater of cruelty—but take a look anyway at "Me and the Girls" (Sunday, April 12; 9 to 10 P.M.; PBS) just for Tom Courtenay, who is so Coward-like he's creepy.

An aging hoofer named George (Courtenay) finds himself dying in a Swiss hospital, with a window looking out on an Alp that keeps lurching alarmingly about as though strapped to some kind of pachyderm. A self-described "bloody queer," he is visited in his vastation by memories and Mavis (Nichola McAuliffe), who loves him in spite of all. His memories are divided between his girls, the singing and dancing Bombshells he took on tour from Paris to the Orient, and his boys, the faithless Ronnie and the motorbiker Harry. Ronnie deserted George for a "ghastly Algerian"; Harry deserted him for death by head-on collision; Mavis is stalwart, and there's some tedious business about a bubble dance.

None of this ought to play, not after Olivier in *The Entertainer*, not after such wonderful movies as *Privates on Parade*, and not after so much Coward that's so much wittier and doesn't rely so much on menu French and the ridiculous names of English neighborhoods to squeeze a cheap chuckle.

And yet Courtenay delivers a performance that's fey in every dictionary particular—that is, appearing to be under a

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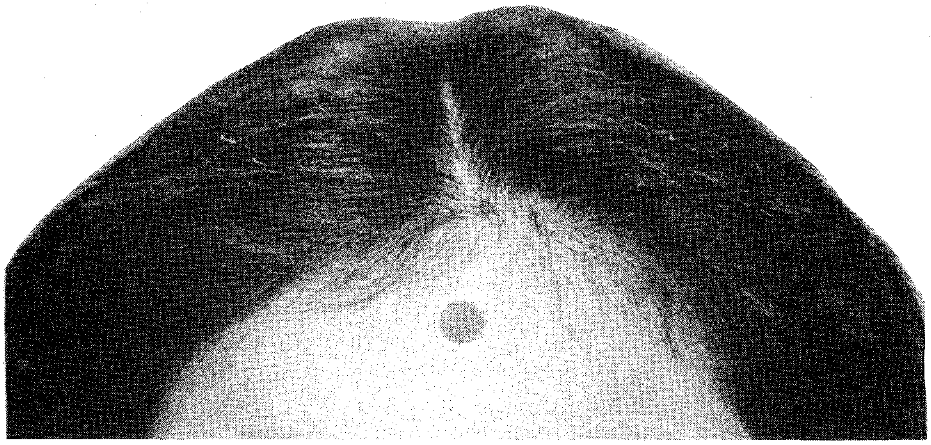

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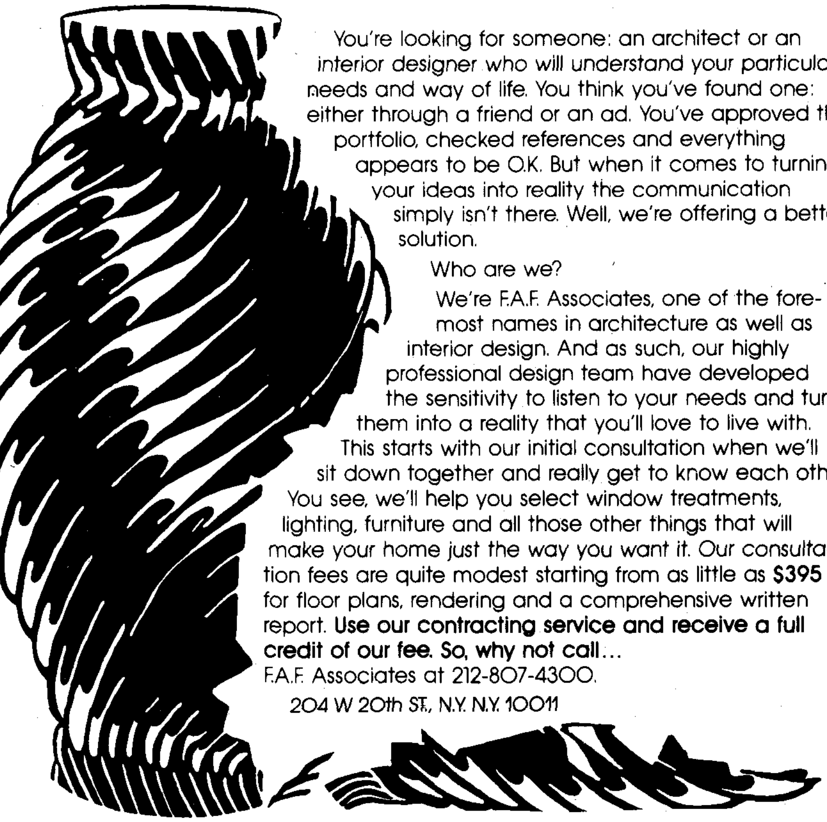

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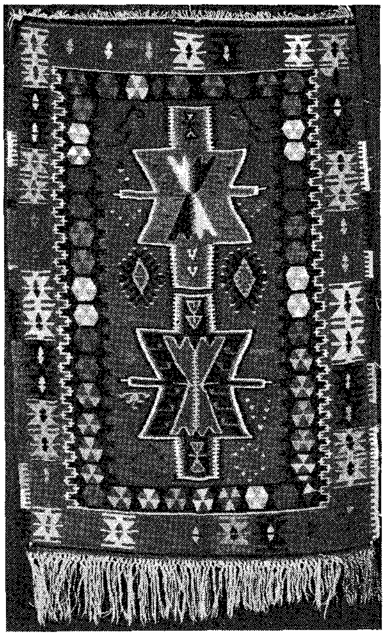

spell, marked by an apprehension of death, unnaturally high spirits, whimsical, strange, otherworldly, doomed. In and out of makeup, George commands respect. He liked his girls and he loved his boys and there is courage in his confusion and terror, his parlor tricks, his hysterical patter. He wanted much more than he got, but he never lied to himself or anybody else, at least about himself. All that awful music was the best he could manage, and he won't whimper into death.

Somehow, Courtenay enters into Coward's disappointed skull. It turns itself on like an old phonograph with a 45-rpm brain, and you may want to cry.

In brief: EMO PHILIPS—**On Location: HBO Presents Emo** (various April dates)—looks like Mary Beth Whitehead, but he's much funnier, hanging out his dental floss to dry. He tells us that he used to be interested in psychology because he thought his brain was the most important part of his body. Then he began to wonder which part of his body told him to think that the brain was the most important part of it, and. . . . Gilbert Gottfried—**Cinemax Comedy Experiment: Gilbert Gottfried . . . Naturally** (various April dates)—shouts too much, but when he lets us listen to him, every third comic idea is reasonably funny. Catch his rendition of *The Honeymooners: The Motion Picture,* with James Mason as Ralph, Richard Burton as Norton, and Jack Nicholson as Alice. . . . **Saturday Night Live** (NBC; 11:30 P.M.) is more fun this year because it's unpredictable; a flop that tries harder is forgivable. Dennis Miller's "Weekend Update" is almost always my favorite segment, although they seem to be shaving his minutes. The singing Sweeney Sisters will also stop your clock, and a recent horror-movie send-up, *The Fruiting*—orange juice gushing from the bathroom faucets, rampaging pineapples—stewed my prunes.

Have you noticed that on every cop show Internal Affairs is the bad guy? Internal Affairs, of course, looks into why the cops shot somebody, or broke-and-entered, or Mirandized with a fire hydrant. On *Miami Vice, Hill Street,* and *Night Heat,* as on the old *Kojak,* Internal Affairs always wants to take away badges and guns and pinch the head off righteous indignation. This party-pooping is as predictable as the picked lock on every detective show. No wonder we're paranoid. . . . With the May "sweeps" soon upon us, what will local news do for an encore? Maybe Pat Harper will go undercover as a deficiency syndrome. . . . Sue Simmons is my favored local anchorperson. She actually *listens* to the news and then editorializes with her face; if I could sneer like her, I'd write (neoconservatively) for *The New Criterion.* ■

Wine/Alexis Bespaloff

CALIFORNIA BEAUTIES

"...Neither the vintage nor the place of origin is a sure indication of the style and quality of a California wine..."

AN AMUSING FULL-PAGE AD PROMOTING California wines appeared recently in London's *Sunday Times Magazine:* A drawing of a hand about to drop a lump of sugar into a glass of wine was accompanied by the headline THIS IS ONE HABIT WE RULED OUT FROM THE START. The reference is to chaptalization—adding sugar to fermenting must to increase a wine's alcohol content—which is widely and legally practiced in Europe. "Year in, year out," explains the text, "steady sunshine nurtures and ripens our grapes to full and abundant maturity."

The ad also alludes to the fact that compared with California wine-makers, Europeans are permitted to grow only a limited quantity of grapes in a particular region. "It so happens," the ad goes on to say, "that our wine-makers are also more adventurous in the vines they plant. In one vineyard it's not unusual to find Chardonnay flourishing beside Cabernet Sauvignon. Or Pinot Noir doing famously beside our native Zinfandel."

Clearly, the copy was written by someone who had not only a sense of humor but a sense of irony as well, because those aspects of the California wine scene described here as virtues are perceived as problems. The weather in California certainly enables grapes to ripen more consistently than in most European wine regions, but too much sun also leads to generous and heady wines that are high in alcohol and difficult to enjoy at the dinner table. In the past few years, of course, most wine-makers have been picking grapes earlier, when they are more refreshingly acid and contain a little less sugar (which fermentation converts into alcohol). More and more, the emphasis has been on restraint and balance rather than on richness and power.

As to the democratic attitude that allows Californians to plant any variety in any district, growers now recognize that certain varieties do better than others in a particular microclimate. Chardonnay and Pinot Noir, for example, require cooler growing conditions than Cabernet Sauvignon and Sauvignon Blanc—certainly no surprise to those who know that the former are the principal varieties of Burgundy, the latter of Bordeaux. "If you grow Cabernet and Chardonnay side by side," insists one grower, "you're going to be wrong on one of them."

SUN-KISSED: *A trio of elegant, balanced wines.*

As California wine-makers turn their attention from technology to viticulture, and continue to make stylistic changes in their wines, hundreds of new releases arrive on New York retail shelves every year. Though wines from most European regions arrive in sequence, vintage after vintage, those from California are released in a less orderly way. For example, many wineries have just put their 1984 Cabernets on the market; some are releasing their 1983s; and a few are offering their 1982s or 1981s for the first time. Some wineries even produce a "reserve" bottling from the same vintage that is marketed a year or two after the regular bottling.

This pattern is further complicated for the consumer because vintage variations are considerably less distinct than in Europe. It's true that the long, cool 1985 season produced excellent, well-balanced wines in California; the warmer, shorter 1984 season, softer, broader wines often lacking in lively acidity. But the wine-maker still plays an important role in the overall style of California wines, and what he or she does often cuts across vintage variations.

Faced with shelffuls of labels, the consumer obviously cannot base his decision on vintage (as can a Bordeaux drinker who chooses to ignore the weak 1977 and light 1980 vintages in favor of the richer 1982s and 1983s) or on appellations of origin (selecting a lighter Mâcon instead of a presumably richer Meursault). Neither the vintage nor the place of origin is a sure indication of the style and quality of a California wine—nor is the price. The $15 to $20 tag on many Cabernets and Chardonnays often reflects the owner's pretensions (or his current relationship with his banker) rather than the quality of the wine in the bottle.

Finally, few California wines are available in more than one vintage at any time: As each Chardonnay or Cabernet is released, it replaces the previous one on the shelf. Consumers must therefore act quickly if they want a particular wine. Thus, the recommendations below may be of some help to those who want to sample the current crop from California.

In the past few weeks, I've been able to taste nearly 300 wines—only a fraction of what's around, of course—and what follows is a selection of differently styled Chardonnays, Sauvignon Blancs, and Cabernets that are currently available in New York. Prices include full markup, so some wines may be found for a few dollars less.

The rich, oaky Chardonnays that were prevalent a few years ago have given way to lighter wines with more fruit and acidity and only nuances of oak. Unfortunately, many recent examples are simply clean, lackluster wines without

Photograph by Rita Maas.

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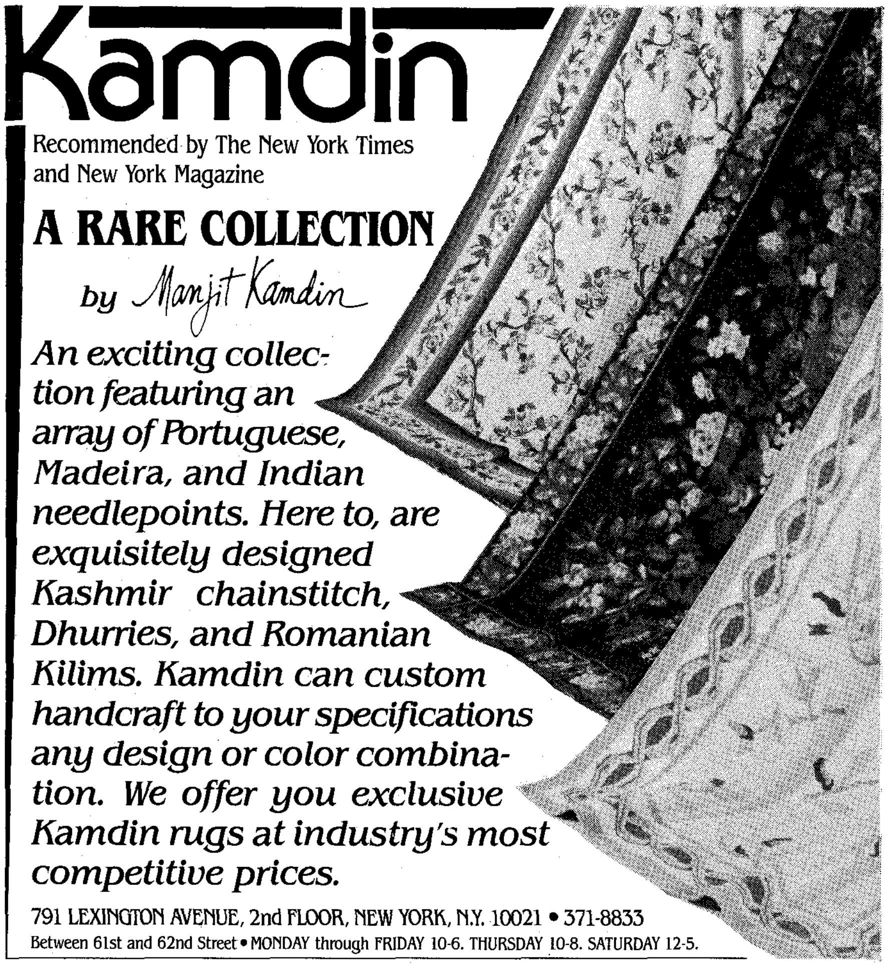

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much flavor. Such wines are acceptable, of course, and surely preferable to poorly made white Burgundies, but at $12 to $15, they are overpriced. Attractive, uncomplicated, and eminently drinkable 1985 Chardonnays at about $10 include Beringer, La Crema, and Wente, as well as J. Lohr, a good value at $7.99.

Three excellent Chardonnays that display more individuality are the lean, crisp 1985 Russian River Ranches bottling of Sonoma-Cutrer ($12.49); the rich, substantial Sonoma County bottling of Château St. Jean ($13.75); and the fresh, elegant 1984 of Trefethen ($16.25), surely one of the most successful wines of that vintage. Other fine 1984s are the complex Simi ($13.45) and the full, fleshy Kenwood ($11.99). Two 1985s from the Central Coast—Byron ($12.49) and Sanford ($13.99)—combine ripe fruit, a certain intensity of flavor, and balancing acidity in a very appealing way.

The current selection of 1985 and 1986 Sauvignon Blancs (many of them labeled Fumé Blanc) seem less aggressive than in the past. Here, the acidity and grassiness of the "Sancerre style" have been largely replaced by the more restrained "Bordeaux style" that tones down the intense varietal character of this grape, often by blending in Semillon. Two particularly elegant bottlings that balance freshness and varietal character in a subtle way—both, as it happens, from Lake County—are the 1985 of Kendall-Jackson ($8.49) and the 1986 of Buena Vista ($7.49). The 1985 releases from Grand Cru ($9.79) and Hacienda ($8.49) are similarly styled and very enjoyable. Sterling has produced a 1985 ($9.99) with somewhat more character and intensity; the lively 1986 of Iron Horse ($11.25) has just enough grassiness to make it distinctive; and those who prefer the pungent, assertive style will opt for the excellent 1985 La Petite Étoile bottling of Château St. Jean ($13.99).

Many of the new Cabernet Sauvignons are intense, closed, tannic wines that need years of bottle age to become drinkable. There are, however, quite a few excellent ones that are more approachable. Two soft, subtle, and accessible Cabernets—both $10.99—are the 1983 Knights Valley bottling of Beringer and the 1984 of Concannon. One of the best values is the nicely structured and very agreeable 1982 of Foppiano ($7.75). The 1983s of Sequoia Grove ($14.49) and Lyeth ($16.99) combine ripe fruit flavors with a firm structure and enough richness to make them enjoyable now, as do the 1981 Alexander's Crown Vineyard of Rodney Strong ($14.75) and the beautifully balanced 1982 Inglenook Reserve Cask ($19.49). Among the more substantial, richly textured Cabernets, the very promising 1984 of Laurel Glen ($20) is one I especially like. ■

Music/Peter G. Davis

VOICES OF SPRING

"...This first-rate *Chérubin* could be transferred intact, and with honor, to any professional opera stage in the country..."

SPRING ARRIVED RIGHT ON SCHEDULE this year at the Manhattan School of Music—a sparkling production of Massenet's **Chérubin,** a delicious sweetmeat of the composer's old age that incomprehensibly disappeared soon after it was confected and served, over 80 years ago.

"The sun has intoxicated me," sings the seventeen-year-old Chérubin the moment he bursts onstage poised for action, the same oversexed teenager who carouses through Mozart's *The Marriage of Figaro.* Now, a couple of years older and with a few extra notches on his belt, he is, thanks to Massenet's frothy score, more irresistible than ever.

Although borrowed from Beaumarchais via Mozart; Massenet's Chérubin is very much his own lad as he sets off on new adventures. The libretto is based on a forgotten play, by one Francis de Croisset, which the composer saw in 1901, immediately sensing its musical possibilities. What drew him especially was the tantalizing prospect of writing a lighthearted vehicle designed to flatter the talents of three of his era's most celebrated star sopranos. And what a cast it must have been: Mary Garden, famous for her interpretations of "pants" parts, romping through the title role; Lina Cavallieri, billed as "the most beautiful woman on the opera stage," bewitching everyone as the mercurial Spanish dancer L'Ensoleillad; and Marguerite Carré, tender and adorable as the truehearted Nina. To top it off, there was the incomparable lyric baritone, Maurice Renaud, as the boy's long-suffering tutor, commenting philosophically on the escapades of youth and vainly trying to keep a rein on his rambunctious charge.

IN LOVE WITH LOVE: *Massenet restored at Manhattan School.*

One possible reason that *Chérubin* vanished shortly after its 1905 premiere in Monte Carlo is the despair all subsequent impresarios must have felt at trying to equal that legendary cast. More likely, though, the cultural and political upheavals that soon tore Europe apart made Massenet and his eager-to-please operas look hopelessly inconsequential and irrelevant to the post–World War I generation. With all that now far in the past, audiences seem ready once again to appreciate the work of a brilliant operatic craftsman and master entertainer: *Chérubin* is only the latest of many Massenet charmers to revisit the repertory over the past ten years. True, by the time he wrote this score, the composer's melodic invention may have dried up a bit, but the piece still bubbles, scintillates, and rises merrily to every occasion—a soufflé prepared with the finest ingredients.

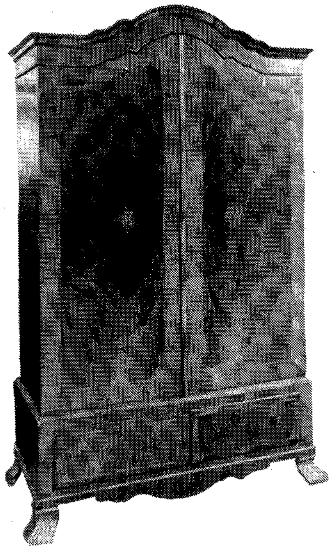
Three years ago, an elegant concert performance of *Chérubin* in Carnegie Hall hinted that the opera would play beautifully onstage, and the Manhattan School's production proved it. A trio of exceptionally gifted young singers from the school's voice department were fielded for the three crucial leading roles. Susan Graham had only to appear and toss off Chérubin's ecstatic "Je suis gris" to let us know that a major talent had arrived, one combining a quality vocal endowment, rare musical intelligence, and a vibrant stage presence; Kristine Dowler brought a glittering soprano and Cavallieri-like beauty to her graceful impersonation of L'Ensoleillad; and Susan Holmes's appealingly vulnerable Nina was all unaffected, ardent lyricism. Joseph Wiggett as the bemused Philsophe made every moment count, and the rest of the student cast was first-rate.

Perhaps it would be an exaggeration to say that New York has not seen a more sensitively cast, tastefully designed, or carefully rehearsed production of an opera this season, but I'll say it anyway. Lou Galterio, a director who has laid things on with a heavy hand in the past, this time created an animated sequence of scenes lightly brushed with finely pointed opéra comique wit and humor. Robert Perdziola's handsome sets were a lovely blend of pastel colors, shimmering fabrics, and imaginatively stylized rococo decorations. I wish José Serebrier had encouraged the excellent orchestra to play a little less boisterously, but otherwise this *Chérubin* production could be transferred intact, and with honor, to any professional opera stage in the country.

THE ACERBIC TURN-OF-THE-CENTURY French music critic known only as Willy once wickedly remarked, "It's very odd. When I hear Massenet's operas, I always long for Saint-Saëns's, but hearing Saint-Saëns's operas always makes me long for Massenet's." Had he visited New York last week, Willy could really have indulged himself: Massenet's *Chérubin* one day at the Manhattan School and Saint-Saëns's **Samson et Dalila** the next at the Metropolitan Opera. He might even have enjoyed both.

The Met's *Samson* production is one of the company's most venerable, a Nathaniel Merrill (director)–and–Robert

Photograph by Jeffrey Langford.



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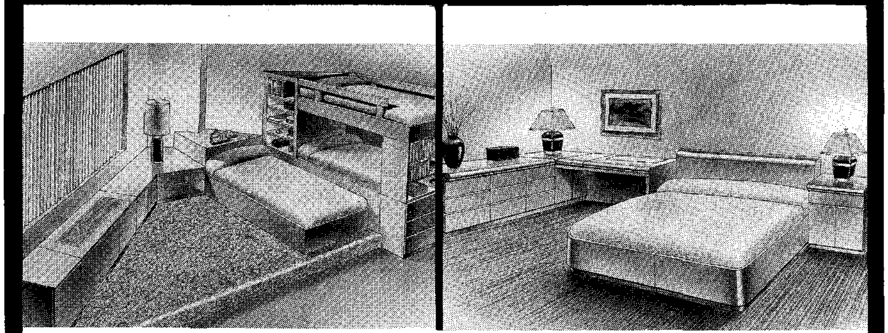

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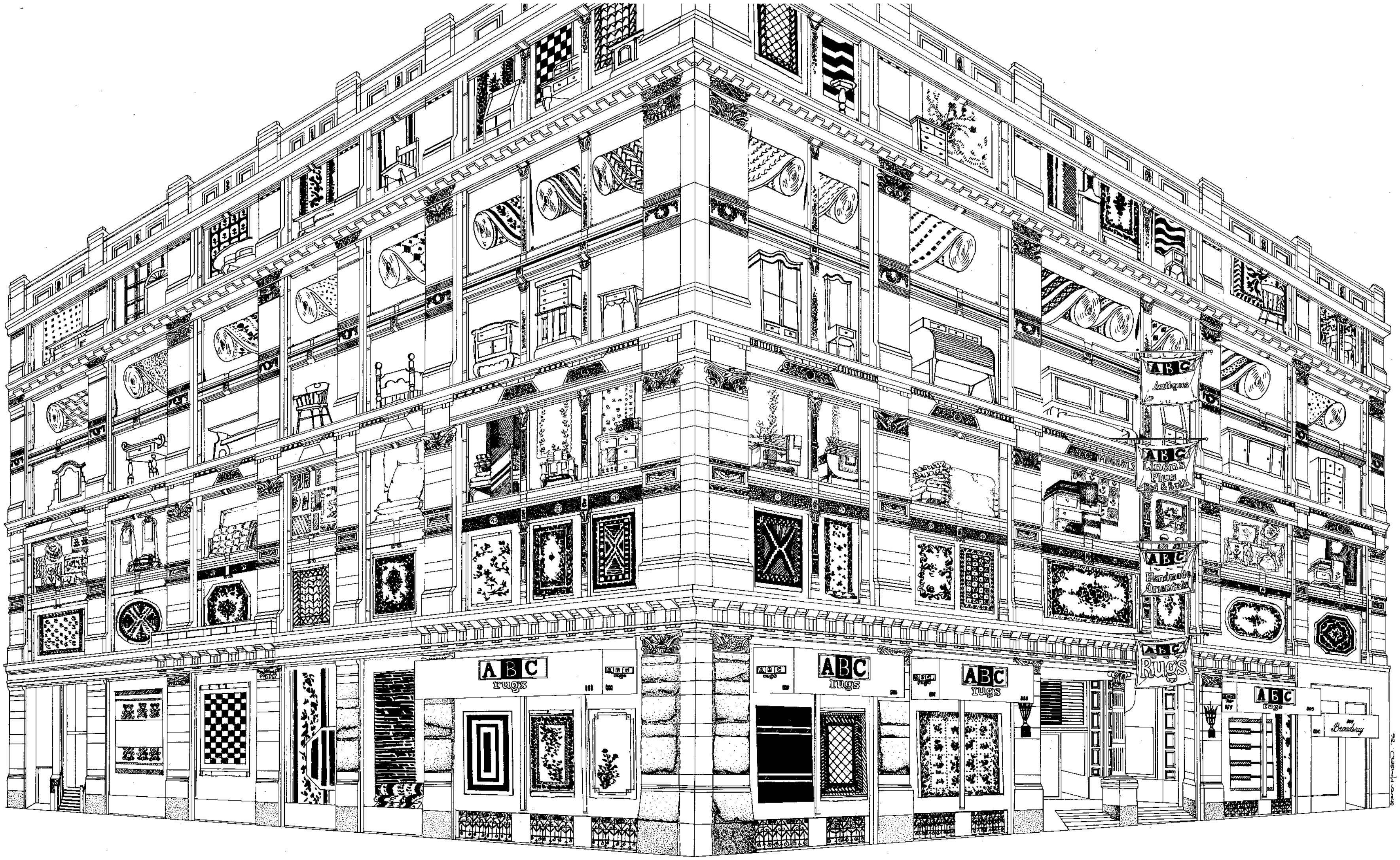
O'Hearn (designer) collaboration that dates back to 1964. It still works well enough, an approach that tries to deal honestly and forthrightly with the rather awkward opera-oratorio shape of the work. Essentially, Act I consists of a series of static but tastefully organized tableaux: the Hebrews lamenting in captivity, Samson's call to arms, the uprising against the Philistines and song of thanks to Jehovah, the arrival of Dalila, and the first stirrings of Samson's fatal passion. Act II turns into slam-bang melodrama—Samson's seduction and downfall—and Act III goes for all-out biblical spectacle à la DeMille, as the Philistines carry on shamelessly until the temple collapses. Saint-Saëns provided better music for this curious libretto than he has been given credit for, and if the Met's restrained production now looks a trifle shabby, in most important respects it remains effective and true to the spirit of the piece.

The best reason to see the Met's *Samson* revival, though, is to savor the exemplary work of two seasoned pros: Jon Vickers and Marilyn Horne. I've had my reservations about both singers over the years, and I was not expecting great things from either of them at this stage in their careers, especially performing such strenuous roles. Wrong again. Vickers, of course, has always committed himself to every part he sings with ferocious intensity and focused concentration, and so he does here. That brief, wordless inner struggle before he follows Dalila into her tent—pure silent-movie cornball stuff in most tenors' hands—is an unforgettable moment, the tragic climax of a deeply moving, fervently sung interpretation.

As Dalila, Horne is obviously aware that she does not embody what the French call *la physique du role,* and she wisely creates a temptress who plays her trump cards with haughty grandeur rather than sex-kitten cunning. The approach works well for her. She also sings the music with more delicacy and expressive shading than I would have imagined, and her voice, while not exactly opulent, rests comfortably and securely on the notes. Frankly, I'd much rather hear Horne in the French repertory than in her highly touted Handel-Rossini vehicles, where her virtuosity too often sounds computerized—mechanical and unmusical.

A conductor can very easily turn Saint-Saëns's music into a stodgy, plodding, even academic operatic exercise, and I'm afraid that is more or less what Jean Fournet makes of the score. At least the all-important choral passages are eloquently sung by the Met chorus, trained by David Stivender, and Fournet never actually interferes with Vickers and Horne. As long as these two special artists are in the cast, the Met's *Samson* is well worth a visit. ▬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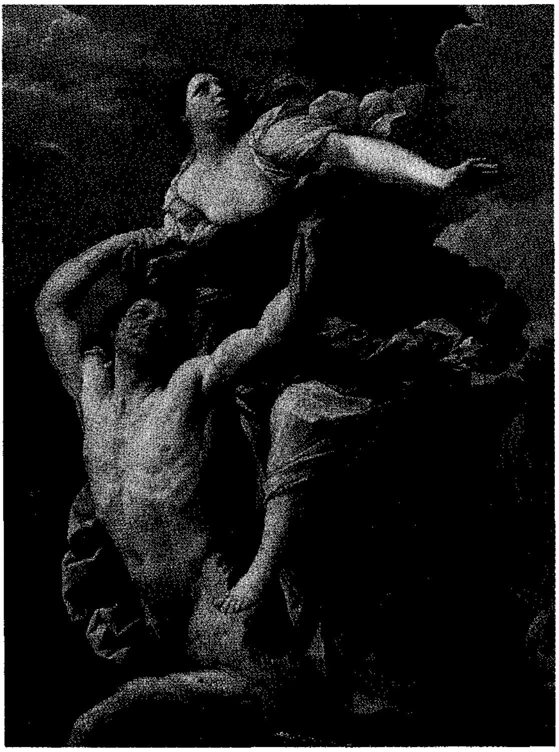
Art/Kay Larson

SOMETIMES A GREAT NOTION

"...If any show can manage to make a case for the Baroque impulse, 'The Age of Correggio and the Carracci' is it..."



AGONIZED ECSTASY: *Reni's* Nessus and Dejanira *(1621).*

Lent by Musée du Louvre, Paris.

UNTIL ABOUT A HUNDRED YEARS AGO, the greatest successor to Raphael was generally thought to be Guido Reni, born in 1575 in Bologna. There is a wonderful Edith Wharton novella about a young American, sent abroad by his wealthy father to shop for paintings—preferably by Raphael, but Reni will do—who instead falls under the "corrupting" influence of a Pre-Raphaelite painter and brings home Giotto and the Italian primitives. For his trouble, he is disowned by his furious parents. Long after the son dies, his purchase is vindicated. We know it will be, for his affections are our own.

Art may endure, but taste is fickle. During a century of modernism, Giotto was up and Reni was down. Reni's contemporary, Caravaggio, has been up for several decades, his status evident in the admiration bestowed on him by Frank Stella, whose reputation is itself a little less up than it used to be. The Carracci, whom we last saw alongside some of their contemporaries at the beginning of the Met's Caravaggio show, are down—as reflected in Stella's advice to walk past them quickly to the main attraction.

Against fickleness, time can offer a stabilizing influence. We now have another chance at the Carracci, founders of Baroque painting in Italy, and at several dozen other important painters of their age, including their notable predecessor Correggio and his rival, Parmigianino. The scope of the Metropolitan's **"The Age of Correggio and the Carracci: Emilian Painting of the Sixteenth and Seventeenth Centuries"** is staggering. The story begins as the Renaissance ends, and wends its way through Mannerism to the onset of the Baroque, which would establish the general tone of European painting into the nineteenth century.

The exhibition, presented jointly by the Met, the National Gallery of Art in Washington, and the Pinacoteca Nazionale in Bologna, was conceived as a summation of current thinking, a definitive (sometimes abstrusely so) orgy of scholarship. It remains to be seen whether such a heroic effort can revive the popular stature of Correggio, Reni, or their colleagues: Francesco Primaticcio, Dosso Dossi, Girolamo Bedoli, Domenichino, Pellegrino Tibaldi, Elisabetta Sirani, Lavinia Fontana. There are 50 artists in this show, and about 200 paintings, and it's possible that most people outside the art world haven't heard of any of them. When we critics complain that the Met doesn't take enough risks—the museum is almost simultaneously opening the show "Impressionist and Post-Impressionist Masterpieces: The Courtauld Collection," presumably as insurance— we will be forced to remember this exotic venture. The museum is undertaking it without corporate support, a fact, much bruited about, that should shame American business into hiding its provincial self-interest the next time around.

A show like this might not go over well with the public. Emilia was not an art center on the order of its neighbor Tuscany, and its principal cities—Bologna and Parma—don't have the awesome cachet of Rome, Florence, or Venice. Italian art of the sixteenth and seventeenth centuries was also adamantly Catholic. When Martin Luther tacked his 95 theses to that Wittenberg church door in 1517, Catholicism reacted with a spasm of rule-tightening reform. Ten years later, the Sack of Rome brought the Renaissance to its end in a reign of confusion and despair.

In the midst of such turmoil, painters gave up on pictorial clarity and aimed their art toward "naturalism"—meaning, in context, sweetness, boldness, theatrical lighting effects, lots of euphoria and flying draperies, total obedience to the power structure of church and state, and an emotional intensity that could range from the swooning rapture on the face of Saint Flavia as she is pierced by a sword, in Correggio's *The Martyrdom of Four Saints,* to the ghostly light on the face of Paul, who has fallen off his horse in a landscape that seems to be dissolving into vaporous transfiguration, in Parmigianino's *The Conversion of Saint Paul.*

Midway through the sixteenth century, the Council of Trent charged one of its churchmen, Gabriele Paleotti, with drawing up guidelines regulating the production of art, to rid it of "ornament," that is, anything extraneous to church doctrine. Counter-Reformation painting was an art of accommodation, subservient to the "truth" as the church and its worldly allies saw it. Its habit of flattery is made almost tolerable by passages of dashing painterliness and bravura illusion—this age believed in the moral force and spiritual dominion of the unseen—and by a sensuality at once weirdly enjoyable and wildly excessive.

Italian artist-reformers set off to find renewal in honest sentiment and realist ecstasy. They found themselves in an episodic debate with the Mannerism inspired by the late Michelangelo. Throughout the two centuries covered by the exhibition, naturalistic reform repeatedly broke through mannered elegance, only to have the Mannerist impulse reassert itself. Correggio's robust realism leads off the exhibition and foreshadows its end. The ecstatic swoon of his slaughtered Saint Flavia points di-

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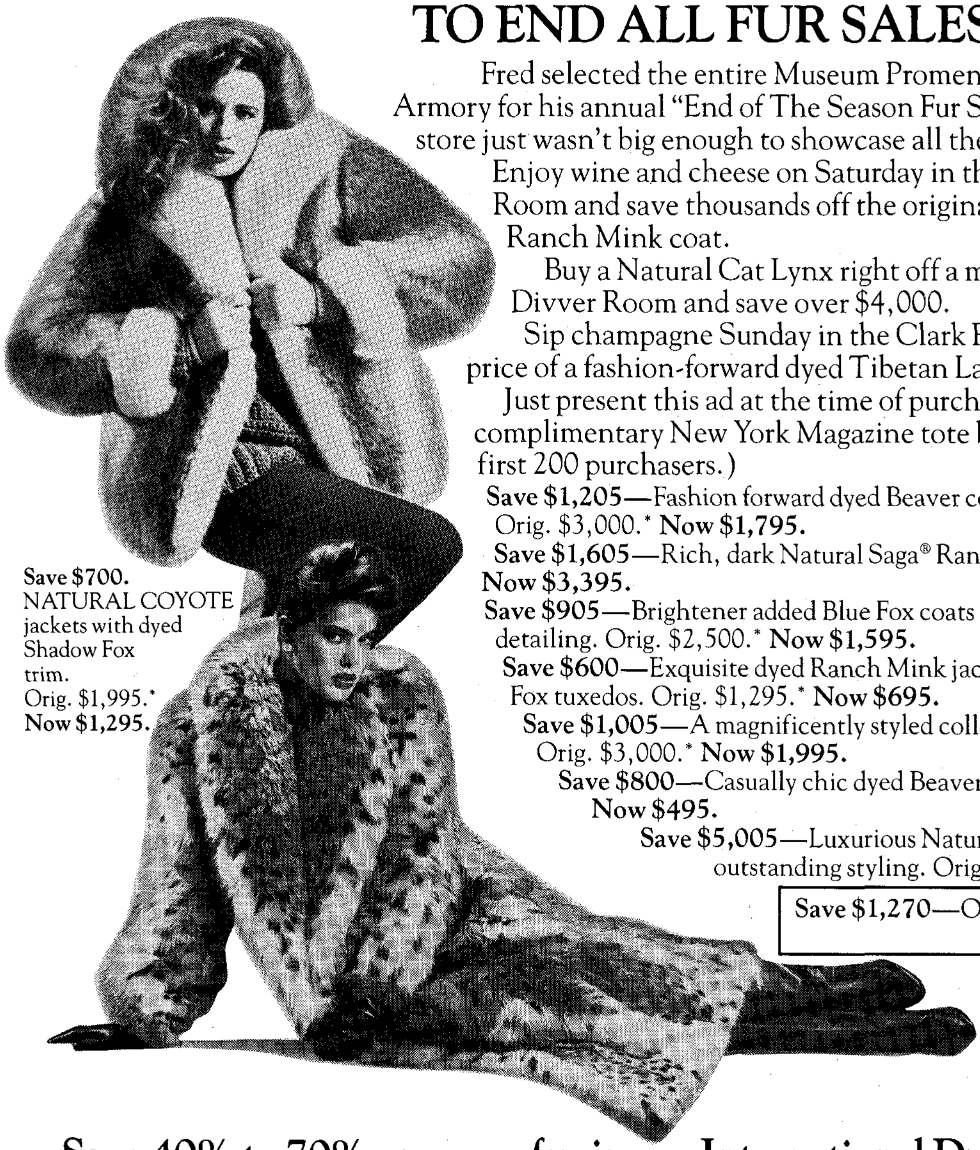

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“. . .Reni paints the ineffable well fed and straight from the bathtub—the Word made flesh, with the emphasis on flesh. . .”

rectly toward Bernini’s St. Theresa, and the bold drama of his *Lamentation*—in which the dead Christ and weeping figures are outlined in raking light—prefigures Caravaggio. But Correggio is followed immediately by Parmigianino, a master of foamy surfaces and languorous elongations, who became the “new Raphael” when he arrived in Rome in 1524.

Parmigianino was more successful in his own time, but Correggio’s reputation grew to great proportions at the onset of the Baroque a hundred years later. The line of succession follows his lead, with many meanders, to the Carracci, who began yet another convulsion of reform. Ludovico Carracci and his cousins, Agostino and Annibale, set up a private academy of art in Bologna out of impatience with Rome’s fatigued urbanity. When Annibale left Emilia to establish himself in Rome in 1595, he brought along his taste for poetic rhetoric—a disconcertingly literal habit of sending weighty bodies flying through space as though they were being dragged to heaven in wire harnesses. In Rome, he created the magnificent frescoes in the Palazzo Farnese and further confirmed his place in history when his *Saint Margaret* stunned the young, impressionable Caravaggio.

Guido Reni studied briefly with the Carracci, took a detour to Rome from 1601 to 1614 (where he had a Caravaggesque phase), and returned to Bologna in triumph. An awesome technician, Reni represents the point at which my tolerance for Baroque theatrics meets hard times. He leads the Carracci’s realism another step toward literal perfection and perfect silliness. The carefully staged spectacle of *Nessus and Dejanira,* in which a centaur steals a woman but is about to fall at the hands of her rescuer, is only slightly fresher than the worst pedantries of nineteenth-century academism.

Reni’s dilemma was the one that troubled the entire Counter-Reformation: The artist was bound by church doctrine to “flesh out” miracles. As the church tightened its grip, the artist became a sentimental illustrator, obliged to pursue a realistic rendering of the human body in utter earnestness. Compare Reni’s worldly *Annunciation,* in which the angel is an overgrown pink-cheeked *putto* pointing heavenward toward a white dove soaring in golden light, with Leonardo’s *Annunciation* in the Uffizi, a picture full of awesome mystery. In presenting the ineffable well fed and seemingly straight from the bathtub, Reni has given the church what it wanted, the Word made flesh—with more emphasis on the flesh than on the Word. In that single painting is the germ of the Protestant argument.

For a show that began as two separate exhibitions (one on the sixteenth century, proposed by the Met; the other on the seventeenth, proposed by the National Gallery), “The Age of Correggio and the Carracci” manages to pull itself together remarkably well. So big it has to be housed in two separate sections of the museum (one for each century), the show is accompanied by “Emilian Drawings and Prints in the Metropolitan Museum of Art, 1500–1700.” Its organizers have traded on their terrific clout to assemble superb pictures; if any show can manage to make a case for the Baroque impulse, this is it. (Fifth Avenue at 82nd Street; both shows through May 24.)

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"...*Blithe Spirit* must be played lightly, swiftly, cracklingly—in turn glossy and brittle, suavely mocking, sardonically benign..."

WHERE'S THE FUN?: *Ivey, Page, Chamberlain, and Danner in Coward's 1941 comedy.*

ONE OF THE GREAT UNRESOLVED PROBLEMS of literary history is just how long it took Noël Coward to write **Blithe Spirit** (1941), one of his best comedies. "Six days of solid writing," says his biographer Sheridan Morley; his other biographer, Cole Lesley, confirms this on page 218 of his *Life* but changes it, on page 243, to "five fruitful days." In his autobiographical *Future Indefinite,* Coward says he began writing early on May 3 and ended on the evening of May 9, which, by my count, is seven days.

I myself incline toward the seven-day theory, because it took the Good Lord only six to make the world, and what Noël wrote subsequently about *Blithe Spirit*—"disdaining archness and false modesty, I will admit that I knew it was witty... well constructed, and... that it would be a success"—does not quite apply to the Creation. The world, although grimly funny and well constructed, is not exactly a success; it must be that seventh, extra day that makes the difference. In any case, Coward was right when, in a diary entry for February 19, 1962, he stated that *Blithe Spirit* was couched "on a plane just above reality.... If it comes down to solid ground even for a moment, it will disintegrate."

Coward was—and I say this admiringly—a genius of the insubstantial. A master of boulevard comedy, he remains unsurpassed at blending the glittering superficialities of high society and show business into an amalgam that captures forever the masks and mannerisms of the stage, the salons, the playgrounds of the era between 1925 (*Hay Fever*) and 1947 (*Present Laughter*). And what his prose left unconsummated, his tunes and lyrics easefully polished off. A shallow genius, but a genius nevertheless.

Blithe Spirit, whether its plane is just above or just below reality, must be played lightly, swiftly, cracklingly. It has to be glossy and brittle when Charles Condomine, the clever mystery writer, and Elvira, the ghost of his lovely and morally fragile first wife, are sparring; it must be suavely mocking when Charles jousts with Ruth, his sensible and respectable second wife; it needs to be genteelly patronizing to the solidly middle-class Dr. and Mrs. Bradman, as well as to the silly, overeager maid, Edith. When dwelling on Madame Arcati, the eccentric medium, the tone becomes sardonically benign, if such a thing is possible. (For Coward, it is.) She must be portrayed with bouncy but levelheaded vigor, even as she says and performs the flakiest rigmaroles; that, at any rate, is how Margaret Rutherford and Mildred Natwick did it at the London and New York premieres, respectively.

Even if Brian Murray, who inherited the directorial reins from Brian Bedford, conceivably sees it all that way, it is clear from an interview with the cast in *Playbill* that they do not, or do not wish to, see anything that could give offense to prevailing attitudes. Hence, what is Coward's most markedly (though not openly) misogynistic play—with Elvira representing the sexually demanding and threatening woman and Ruth the socially exacting and imposing one, making Charles only too happy to elude them both—is now *not* played with mischievous flippancy spilling into overt bitchiness, in manifest defiance of the text. Elvira becomes nicer, less obviously fickle; Ruth, spunkier, less stodgy; and Charles, more of a regular, Amurrican guy—partly, of course, because of the casting.

All of this diminishes the fun, but not nearly so much as does Geraldine Page's Madame Arcati. Yet again, Miss Page is mannered, fluttery, simpering, and inaudible, full of heroic grimaces like someone who, having inadvertently swallowed lemon juice, feels obliged to pretend it was orange; also vocally deliquescing into awful little quavers and curlicues—some provincial ninny's idea of aristocratic refinement. I don't know whether this Madame Arcati is perfectly dreadful or perfectly Page, or whether, sad to say, there is any difference left between the two, though it must be granted that a Saturday-night audience lapped up every bit of that mincing and mewing.

Characteristic of this production is that it requires amplification for the actors to be heard at all; at one performance with mike trouble, I am told, a good deal of dialogue got lost. But, more important, there is a general toning down in the very way the lines are delivered: less crisp artifice and more Method-actorish "authenticity." Either the actors can't speak trippingly or they're mistakenly aiming for "solid ground." Is it in the same sanitizing spirit that Richard Chamberlain—an actor who has made a career of playing Young Dr. Kildare, on and off TV, in every sort of vehicle—turns Charles into an irremediably good-natured killjoy? A pox on the

Photograph by Martha Swope.

"...In trying to make this 'improbable farce' more realistic, all forces have combined to make it less scintillating..."

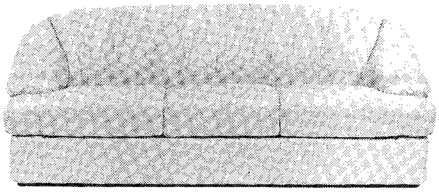
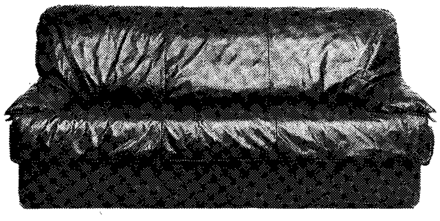
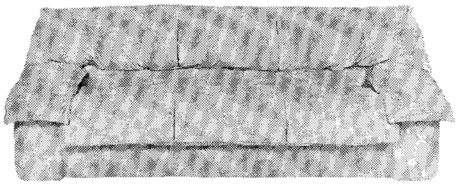
ministrations of middle-aged Dr. Kildare!

So when Elvira recriminatingly reminisces, "You hit me with a billiard cue," and Charles's reply is "Only very, very gently," it should be clear to any actor that he won't get a laugh by sticking in "sincere" pauses after every word, to say nothing about staying in character. Nor does it make sense for Charles, as he unthinkingly insults Madame Arcati with "The character [i.e., medium] I'm planning for my book must be a complete impostor," to gulp and hesitate in an apologetic manner, thus also undercutting the acid comeback. And it is shocking that when Elvira nudges him to take her out—"I haven't seen a movie in seven years"—Chamberlain should not get a healthy laugh with the riposte "Allow me to be the first to congratulate you," even in this year when the Academy Awards were indistinguishable from a dog race.

Judith Ivey, as Ruth, though somewhat slow to warm up, does eventually get the laughs, even if sometimes a bit arduously. Blythe Danner, superb actress that she is, is not really a blithe spirit; game as her Elvira is, she lacks airiness, giddiness, hidden claws. If only the shade of Leonora Corbett, the first Broadway Elvira, could have materialized instead! The best—partly because most British—work comes from Patricia Connolly, as Mrs. Bradman, and Nicola Cavendish, as Edith, the maid; but I don't think *Blithe Spirit* is meant to be about *them.*

There is no strong evidence that either of the two Brians has done the staging up brown, but it must be Mr. Murray who made the newly bereaved Charles wear, unfunnily, black bands on *both* sleeves, one of them, I presume, in mourning for the play. Finlay James's set carries ordinariness too far; Theoni V. Aldredge's costumes seem to have spent themselves on Madame Arcati; and Richard Nelson's excessive lighting may be trying to compensate for the general lack of luster. Even the makeup of the ghosts is not ghostly enough. Is this vanity on the part of the actresses or yet another misguided stab at realism? In trying by various, frequently discordant, means to make this self-styled "improbable farce" more realistic, all forces have combined to render it less scintillating, less subtly suggestive, and, yes, more heartless.

Consequence, BY KAT SMITH AND DIRECTED by Alma Becker, manages to cram into 95 minutes every cliché about female political prisoners I have ever encountered, including those I had mercifully forgotten. The three U.S. women held by the *contras* during a near-future *Yanqui* invasion of Nicaragua are a proletarian left-wing activist, a dithering upper-class crybaby, and an ex-bourgeois leftist writer. Guess which one of them is the only one to retain her wits and nobility through every horror to the bitter end. Now guess which one is the author's alter ego. Joan MacIntosh and Tino Juarez are actors, despite everything; Geraldine Librandi and Didi Conn merely go with the flow down the drain. One of the director's more detestable notions is to have parts of the dialogue shouted simultaneously so they cancel themselves out. This technique should have been maintained throughout, in order to cut half the duration and make the other half blessedly impenetrable. ■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THESE ORIGINAL DESIGNS ARE USUALLY available to the trade only, but here are samples at prices lower than decorators' net prices. "Omnibus" mauve satin-finished-wool seating unit, list $10,700, now $3,625; "Erica" gray mohair-covered chaise, list $3,365, now $1,200; Eva collection Carpathian elm-burl gray-and-mauve dining-room set (table, two side- and four armchairs, 96-in. buffet), list $41,990, now $15,116; leather-topped rosewood desk, list $10,222, now $3,679; 100-in.-long, 7-ft.-high East Indian laurel lighted breakfront, list $27,258, now $9,800; gray mohair swivel wing chair, list $6,335, now $2,280; and more. Delivery additional. A.E., M.C., V. accepted; checks accepted (merchandise held until they clear); all sales final. *Vladimir Kagan Designs, 232 East 59th St., third floor (371-1512); Mon.-Wed. and Fri. 9 a.m.-5:30 p.m., Thurs. till 7 p.m., and Sat. 10 a.m.-5 p.m.; through 4/11.*

EUROPEAN DESIGNS

THIS BOUTIQUE IN THE OLYMPIC TOWER IS having a sale on its European-designed clothing in women's sizes 4–12 and men's sizes 38–42 S, 38–46 R and L, and pants 30–40. For women: Serge Moro two-piece suede dresses, were $900, now $350; Ematit appliquéd linen dress with rhinestones (size 12), was $1,650, now $495; and more. For men: Zilli squirrel-lined suede jacket with mink collar, was $3,950, now $1,795; Nicola Blasi linen, wool, or silk suits, were $780–$1,200, now $275; wool sport jackets (a few in cashmere), were $650–$1,200, now $150; wool pants, were $240–$270, now $80. A.E., D.C., M.C., V., checks accepted; all sales final. *Danielli, 645 Fifth Ave., entrance on 51st St. (751-3265); Mon.-Sat. 10 a.m.-6 p.m.; through 4/30.*

ALL NEW

THIS NONPROFIT THRIFT SHOP BENEFITS the Mental Health Association of New York and Bronx Counties and features unsold merchandise from a fine New York department store. Everything sold as is. For men: cotton or wool sweaters (sizes S–XL), here $10–$40; short-sleeved cotton polo shirts and long-sleeved rugby shirts (sizes S–XL), here $8 and $12, re-

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DO NOT PHONE: *Send suggestions for 'Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, six weeks before the sale.*

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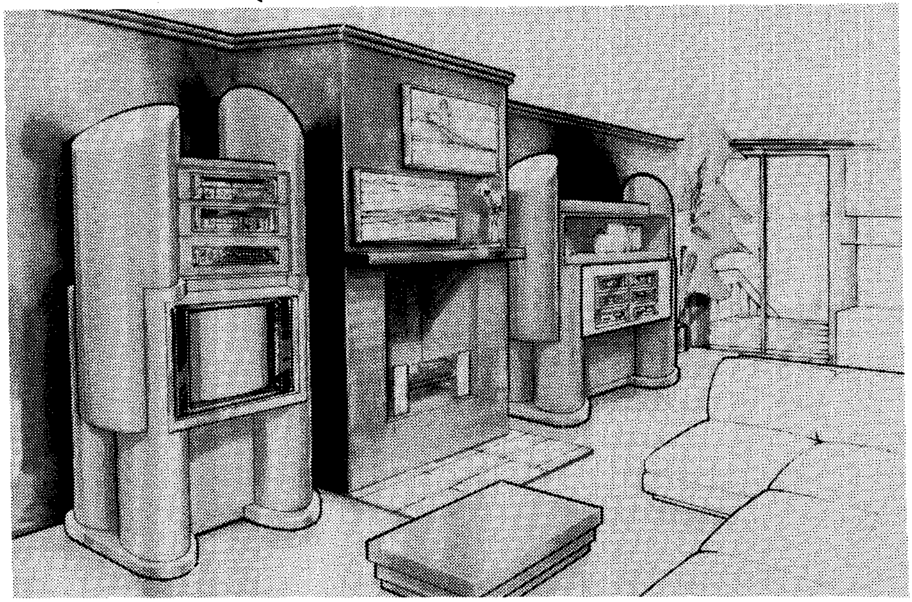

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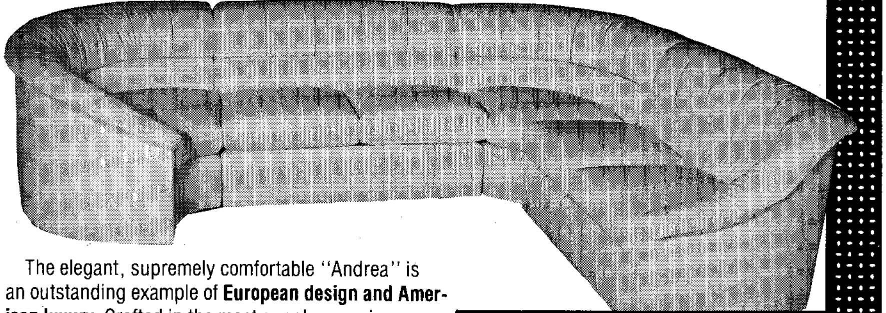

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spectively; velour and acrylic sweat clothes, here $10 each. Women's Italian leather gloves lined in silk or cashmere (sizes 6–7½), here $18; Ferragamo, Bruno Magli, and other women's leather shoes (sizes 5–9½B), here $20 a pair; St. Gillian, Flora Kung, Richard Warren, and other cotton, polyester, or silk dresses (sizes 4–14), here $10–$60; women's cotton, polyester, or silk blouses (sizes 4–14), here $8–$25; cotton, acrylic, or wool sweaters, here $10–$50. Also, Caswell-Massey 1-lb. bags of potpourri in several fragrances, list $40 a lb., here $8. Cash only; all sales final. *Trishop, 1689 First Ave., near 87th St. (369-2410); Tues.–Sat. 9:30 a.m.–4:15 p.m.; while stock lasts.*

NOT ONLY LOX

THE OYSTER BAR & RESTAURANT AT Grand Central Terminal is offering North Atlantic smoked salmon sides prepared according to its own recipe. Salmon comes foil-wrapped and boxed, and costs $65 (each side weighs about 3 lbs.). When you order the salmon, you can get a professional salmon-slicing knife with serrated blade and oiled-walnut handle, usually $22.50, now $8. Salmon may be ordered and picked up at the Oyster Bar, or for $7.50, they will be shipped UPS second-day delivery anywhere in the continental U.S. A.E., M.C., V. accepted on phone orders. *The Oyster Bar & Restaurant, Grand Central Terminal (490-7108; out of state, 800-622-7775). Call Mon.–Fri. 9 a.m.–5 p.m.; through 4/30.*

"JEWELS"

HERE'S A LINE OF WHIMSICAL COSTUME jewelry, most at 50 percent off wholesale. Cherub and cat-and-cherub gold- or silver-tone stone-studded pins, wholesale $12 and $28, respectively, here $6 and $15; large Austrian-crystal star-burst pin, wholesale $65, here $45; Austrian-crystal earrings, wholesale $9, here $5; rhinestone drop earrings, wholesale $85, here $45; cameo pin or earrings with stones and pearls, wholesale $20, here $10; handmade hair accessories, including lavender taffeta and horsehair bow, wholesale $10, here $5; brass barrettes, wholesale $12, here $6; cobra bracelets with or without stones, wholesale $12, here $5; and more. For early birds, a small selection of dressy Swiss quartz watches at wholesale price, $55–$65. Checks accepted; no credit cards; all sales final. *Kirks Folly, 389 Fifth Ave., at 36th St., Suite 1200 (683-9797); Tues.–Fri. 11 a.m.–6 p.m.; 4/7–10 only.*

FERTILE SPRING

THIS WELL-KNOWN UPPER WEST SIDE plant shop is offering reductions of 20 percent on plants and supplies. For example: rhizomatous begonias and unusual ferns, were $6–$35, now $4–$28; specimen trees, such as ming aralias and pencil cacti, were $150–$300, now $120–$240; rare succulents, were $7.50–$50, now $6–$40; standard and decorative terra-cotta pots, were 95 cents to $120, now 76 cents to $96; decorative Bennington pots, were $2.50–$35, now $2–$28; soil, fertilizer, and pesticides, were $1.25–$10, now $1–$8; watering cans, were $15–$25, now $12–$20; sprayers, were $4, now $3.20. A.E., M.C., V., checks accepted; all sales final. *Surroundings, 2295 Broadway, near 83rd St. (580-8982); Mon.-Sat. 10 a.m.-7 p.m.; through 4/25.*

WALK-UP MARKDOWNS

THIS SECOND-FLOOR BOUTIQUE IS A REAL find for women, sizes 4–12; the clothes of famous designers, such as Alaïa, Byblos, Gianfranco Ferre, Krizia, Karl Lagerfeld, Claude Montana, Sonia Rykiel, and Gianni Versace, are always 50–75 percent off list here. New merchandise arrives weekly. In April, an additional 20 percent will be taken off the list price of separates by Les Copain and Luciano Soprani. By Soprani: white linen jackets, elsewhere $800, were $400 here, now $240. By Les Copain: western-style striped cotton shirts with star trim, elsewhere $276, were $138, now $83; khaki cotton-knit tops, elsewhere $300, were $150, now $90; cotton rib-knit sweaters, elsewhere $120, were $60, now $36; cotton T-shirts with rhinestones, elsewhere $126, were $63, now $38; white linen pants or skirts, elsewhere $296 and $330, respectively, were $148 and $165, now $89 and $99; and more. A.E., M.C., V., checks accepted; all sales final. *22 Steps, 746 Madison Ave., near 65th St., second floor (288-2240); Mon.-Wed., Fri., and Sat. 10 a.m.-6 p.m. and Thurs. till 8 p.m.; through 4/30.*

MOTHER AND CHILD

THE TWO THRIFT SHOPS OPERATED FOR the benefit of Planned Parenthood of New York City are offering new maternitywear and both new and gently used clothing for children. Maternity clothes include: bright cotton floral-print shorts and camp shirts, here $5 and $10, respectively; corduroy shorts, here $5; two-piece navy-blue sequined cocktail outfit, cotton-tweed suit, or crêpe print dress, here $28; sundresses, T-shirt dresses, linen jumpers, or print dresses, here $18. For children (sizes newborn to preteen): Pierre Cardin, Cucumber, Marimekko, and OshKosh overalls, here $4–$8; two-piece cotton pants-and-top outfits, here $4–$7; jeans, corduroy or cotton pants, sunsuits, bathing suits, shorts, flannel sleepers, T-shirts, sweat clothes, and short-sleeved tops, here $2.50–$6. Cash only; all sales final. *Planned Parenthood Thrift Shop, 324 East 59th St. (371-1580), Mon.-Sat. 10 a.m.-4:45 p.m.; The Second Time Around Thrift Shop, 220 East 23rd St. (685-2170), Mon.-Sat. 10 a.m.-5:45 p.m.; sale from 4/7; while stock lasts.*

DESIGNS IN SILVER

CONTEMPORARY STERLING-SILVER DEsigns, some with semi-precious stones, are at this showroom for 20 percent less than wholesale. A few examples: pierced or clip-back earrings include polished oval-button or molded-triangle earrings, here $40; large grape-cluster earrings, here $96; square silver cuff bracelet, here $100; cube-and-ball choker or large round-bead necklace, here $208; bow pin, here $68; bow ring, here $68.50; whale ring, here $28; heart ring, here $36; and more. M.C., V. accepted; no checks; all sales final. *Silverworks at Commotion!, 264 West 35th St., Suite 2300 (695-1673); Thurs. and Fri. 9 a.m.–5 p.m.; 4/9 and 10 only.* ▬

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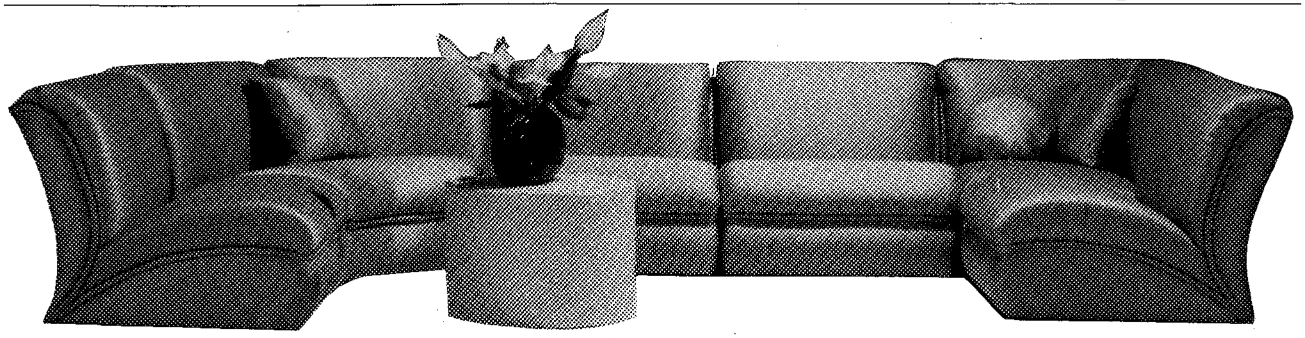

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A Complete Entertainment Guide for Seven Days Beginning

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THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM—Watts St. west of Sixth Ave.** (431-1590). #1—Through 4/14: "Ozu: A Japanese Master": *The Only Son; I Lived, but . . . .* #2—Through 4/30: "Bigger Than Life: Movies in Scope." 4/7–8: *Carmen Jones; River of No Return.* 4/9: *Barbarella; Forbidden Planet.* 4/10–11: *The Hustler; Hud.* 4/12–13: *Lust for Life; The Mystery of Picasso.* 4/14–15: *Death in Venice; Zabriskie Point.*

2. **THALIA SOHO—Vandam St. west of Sixth Ave.** (675-0498). 4/8: *Born Yesterday; Educating Rita.* 4/9: "Comedy of Frank Tashlin": *Hollywood or Bust; Rock-a-Bye Baby;* Tashlin cartoon. 4/10–11: *Taxi Driver; After Hours.* 4/12: *Days of Heaven; The Southerner.* 4/13: *Cabaret; All That Jazz.* 4/14: *Open City; The New Angels.*

3. **ESSEX—Grand St. at Essex. St.** (982-4455). Through 4/9: *The Night Stalker; Return to Horror High.*

4. **BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl.** (674-2560). #1—*Working Girls.* #2—*Animation Celebration.*

5. **WAVERLY—Sixth Ave. at W. 3rd St.** (929-8037). #1—*Tin Men.* #2—*Raising Arizona.*

6. **8TH STREET PLAYHOUSE—8th St. east of Sixth Ave.** (674-6515). *Police Academy 4: Citizens on Patrol.*

7. **MOVIELAND 8TH STREET—8th St. east of University Pl.** (477-6600). #1—*Angel Heart.* #2 and #3—*Lethal Weapon.*

8. **THEATRE 80—St. Marks Pl. west of First Ave.** (254-7400). 4/8: *Dangerous; Dancing Lady.* 4/9: *Easter Parade; Meet Me in St. Louis.* 4/10–11: *The Man Who Knew Too Much* (1934); *Secret Agent.* 4/12: *Macbeth* (1948); *Chimes at Midnight.* 4/13: *Boudu Saved From Drowning; Les Bas-fonds.* 4/14: *Sunny; Folies-Bergère.*

9. **CINEMA VILLAGE—12th St. east of Fifth Ave.** (924-3363). 4/8–9: *The Last Woman; Maitresse.* 4/10–11: *The Wild One; On the Waterfront.* 4/12: *The Tin Drum; Coup de grâce.* 4/13–14: *3 Women; Images.*

10. **RKO ART GREENWICH—Greenwich Ave. at 12th St.** (929-3350). #1—*Burglar.* #2—*84 Charing Cross Road.*

11. **QUAD CINEMA—13th St. west of Fifth Ave.** (255-8800). #1—*Hollywood Shuffle.* #2—*Children of Lesser God.* #3—*A Room With a View.* #4—Through 4/9: *Mona Lisa.* Beg. 4/10: *Scene of the Crime.*

14th–41st Streets

20. **23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves.** (989-0060). #1—Through 4/9: *Hoosiers; Starship.* Opening 4/10: *The Aristocats.* #2—Through 4/9: *Black Widow.* Opening 4/10: *Three for the Road.* #3—Through 4/9: *Outrageous Fortune.* Opening 4/10: *Making Mr. Right.*

21. **GRAMERCY—23rd St. at Lexington Ave.** (475-1660). *Blind Date.*

22. **BAY CINEMA—Second Ave. at 31st St.** (679-0160). *Raising Arizona.*

24. **LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave.** (532-5544). #1—Through 4/9: *Some Kind of Wonderful.* Opening 4/10: *The Secret of My Success.* #2—*Radio Days.* #3—*Platoon.*

25. **34TH STREET EAST—34th St. at Second Ave.** (683-0255). *Tin Men.*

42nd–60th Streets

30. **RKO NATIONAL TWIN—Broadway bet. 43rd–44th Sts.** (869-0950). #1—*Burglar.* #2—*Blind Date.*

31. **LOEWS ASTOR PLAZA—44th St. west of Broadway** (869-8340). *Platoon.*

33. **CRITERION CENTER—Broadway bet. 44th–45th Sts.** (354-0900). #1—*Lethal Weapon.* #2—*Police Academy 4: Citizens on Patrol.* #3 and #5—*Angel Heart.* #4—*Witchboard.* #6—*Black Widow.*

34. **EMBASSY 1—Broadway bet. 46th–47th Sts.** (757-2408). *Tin Men.*

35. **MOVIELAND—Broadway at 47th St.** (757-8320). Through 4/8: *Evil Dead 2: Dead by Dawn.* Beg. 4/10: *The Secret of My Success.*

36. **EMBASSY 2—Broadway bet. 47th–48th Sts.** (730-7262). *A Nightmare on Elm Street, Part 3: Dream Warriors.* **EMBASSY 3**—*Hollywood Shuffle.* **EMBASSY 4**—*Outrageous Fortune.*

37. **CINE—Seventh Ave. at 48th St.** (398-1720). #1—*The Night Stalker.* #2—Through 4/9: *The Color of Money.*

38. **EMBASSY 49TH STREET—49th St. east of Seventh Ave.** (757-7003). Opening 4/10: *The Aristocats.*

39. UNITED ARTISTS TWIN—Broadway bet. 49th–50th Sts. (247-1633). #1—*Street Smart.* #2—*Return to Horror High.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). Through 4/9: "Festival of Films From Spain." 4/8: *Matador; Werther.* 4/9: *Cara de Acelga; Tras el Cristal.* Opening 4/10: *The Aristocats.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). Opening 4/10: *Three for the Road.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). Opening 4/10: *The Aristocats.*

44. SUTTON—57th St. east of Third Ave. (759-1411). *Police Academy 4: Citizens on Patrol.*

45. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *Working Girls.*

46. NEW CARNEGIE—57th St. east of Broadway (582-4582). *Radio Days.*

47. GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). Through 4/9: *Heat.*

48. PLAZA—58th St. east of Madison Ave. (355-3320). *Children of Lesser God.*

49. PARIS—58th St. west of Fifth Ave. (688-2013). *Kangaroo.*

50. D. W. GRIFFITH—59th St. west of Second Ave. (759-4630). *The Assault.*

51. MANHATTAN—59th St. bet. Second and Third Aves. (935-6420). #1—*Burglar.* #2—*Lethal Weapon.*

52. BARONET—Third Ave. at 59th St. (355-1663). Through 4/9: *Outrageous Fortune.* Opening 4/10: *Three for the Road.* **CORONET**—*The Hanoi Hilton.*

53. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Captive.*

54. CINEMA I—Third Ave. at 60th St. (753-6022). Through 4/9: *Man Facing Southeast.* Opening 4/10: *Gothic.* **CINEMA II**—(753-0774). *Tin Men.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*Street Smart.* #2—(832-2720). *Blind Date.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *Raising Arizona.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*Platoon.* #2—*Radio Days.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *The Good Father.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). Through 4/9: *Angel Heart.* Opening 4/10: *Making Mr. Right.*

65. UA EAST—First Ave. at 85th St. (249-5100). *Police Academy 4: Citizens on Patrol.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). *The Color of Money.*

67. LOEWS ORPHEUM—86th St. at Third Ave. (289-4607). #1—Through 4/9: *The Night Stalker.* Opening 4/10: *The Secret of My Success.* #2—*A Nightmare on Elm Street, Part 3: Dream Warriors.*

68. RKO 86TH STREET TWIN—86th St. at Lexington Ave. (289-8900). #1—*Burglar.* #2—*Lethal Weapon.*

69. COSMO—116th St. nr. Lexington Ave. (534-0330). Through 4/9: *Angel Heart; No Mercy.*

61st Street and Above, West Side

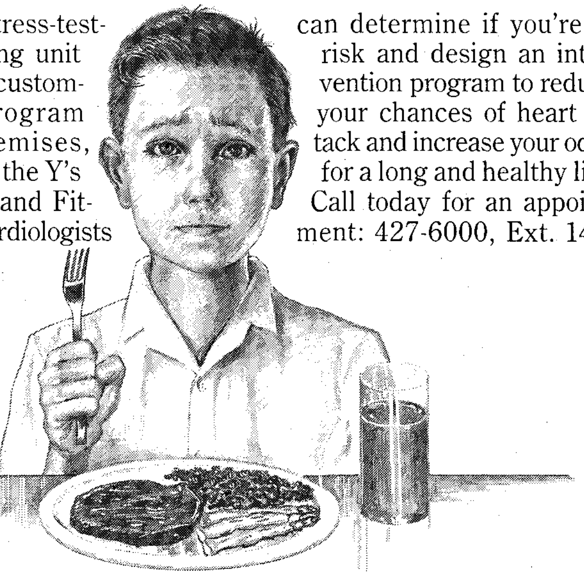
80. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). Through 4/9: *Some Kind of Wonderful.* Opening 4/10: *Making Mr. Right.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*Scene of the Crime.* #2—Through 4/7: *Marlene.* Opening 4/8: *Sorekara.* #3—*Thérèse.*

82. CINEMA STUDIO—Broadway at 66th St. (877-4040). #1—*Swimming to Cambodia.* #2—*Law of Desire.*

83. REGENCY—Broadway nr. 67th St. (724-3700). Through 5/9: "The Films of Woody Allen, Charlie Chaplin, and Buster Keaton." 4/7–8: Keaton: *The Cameraman; Spite Marriage; Convict 13.* 4/9–11: Keaton: *Sherlock, Jr.; The General; The Playhouse; The High Sign.* 4/12–14: Woody Allen: *Annie Hall; Stardust Memories.*

84. EMBASSY 72ND STREET TWIN—Broadway at 72nd St. (724-6745). #1—*Raising Arizona.* #2—*A Room With a View.*



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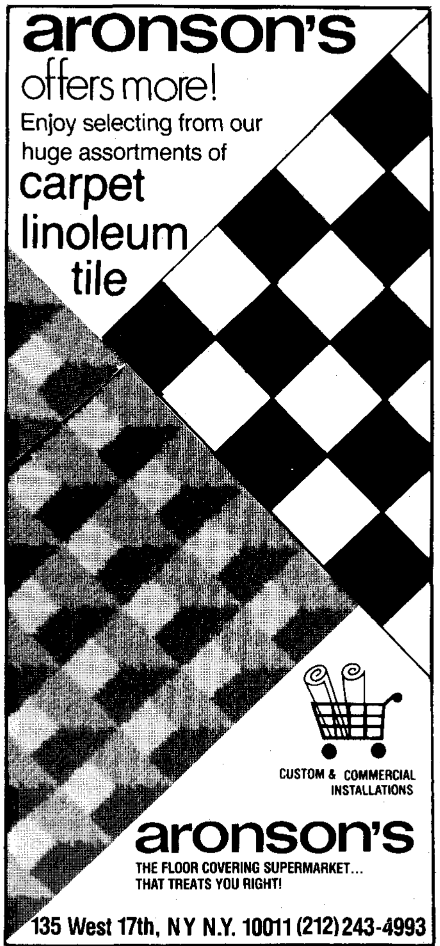

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85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Platoon.* #2—*Police Academy 4: Citizens on Patrol.* #3—*Tin Men.* #4—*Blind Date.* #5—*Angel Heart.* #6—*Lethal Weapon.*

86. THALIA—95th St. west of Broadway (222-3370). 4/8: *The Philadelphia Story; Woman of the Year.* 4/9: *The Tall T; Buchanan Rides Alone.* 4/10: *The Year of Living Dangerously; Bliss.* 4/11: *Some Like It Hot; Gentlemen Prefer Blondes.* 4/12: *Jules and Jim; The 400 Blows.* 4/13: *Yentl; Yiddle With His Fiddle.* 4/14: *The Ten Commandments.*

87. METRO—Broadway nr. 99th St. (222-1200). #1—*Radio Days.* #2—*Hollywood Shuffle.*

88. OLYMPIA QUAD—Broadway at 107th St. (865-8128). #1—Through 4/9: *Hannah and Her Sisters.* Opening 4/10: *The Aristocats.* #2—Through 4/9: *The Color of Money.* Opening 4/10: *The Secret of My Success.* #3—*Outrageous Fortune.* #4—*Children of Lesser God.*

89. HARLEM'S MOVIE CENTER 5—125th St. bet. Adam Clayton Powell and Frederick Douglass Blvds. (222-8900). #1—*A Nightmare on Elm Street, Part 3: Dream Warriors.* #2—*Return to Horror High.* #3—*Police Academy 4: Citizens on Patrol.* #4—*Lethal Weapon.* #5—*Burglar.* #6—*Platoon.*

90. NOVA—Broadway nr. 147th St. (862-5728). Through 4/9: *The Night Stalker; Return to Horror High.*

91. RKO COLISEUM TWIN—Broadway at 181st St. (927-7200). #1—Through 4/9: *The Night Stalker; Return to Horror High.* 4/10: *The Aristocats.* #2—*Police Academy 4: Citizens on Patrol.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5000; Naturemax: 769-5200). Free with museum admission: 4/8 at 6:30: *Lords of Hokkaido* and *Galápagos—Cold on the Equator:* films from "Wildscreen '86." **Naturemax Theater:** $3.25; senior citizens $3; children $1.50: *On the Wing:* Daily at 3:30, Mon.-Fri. at 12:30, Sat.-Sun. at 11:30 a.m.; *Nomads of the Deep* and *Skyward:* Daily at 1:30, Mon.-Fri. at 11:30 a.m., Sat.-Sun. at 10:30 a.m.; *The Dream Is Alive:* Daily at 2:30, Mon.-Fri. at 10:30 a.m., Sat.-Sun. at 12:30, Wed. and Fri.-Sun. at 4:30. Triple features: $4.75/$4.50/$3: Fri.-Sat. at 6 and 7:30.

AMERICAN MUSEUM OF THE MOVING IMAGE—Zukor Theater, 34-31 35th St., Astoria (718-784-4742). $4; video only, $2. 4/10-11, 6:30-7:30: "The Other New York: Regional Reflection": Video by New York artists. Through 4/11: "Cornell Woolrich and *Film Noir:* First You Dream, Then You Die": Films based on Woolrich fiction. 4/10 at 7:30: *The Chase* (1946); and *Black Angel* (1946). 4/11 at 7:30: *The Night Has a Thousand Eyes* (1948); and *The Window* (1949), dir. Ted Tetzlaff.

ASIA SOCIETY—Park Ave. at 70th St. (517-2742). $5; members, students, and senior citizens $4. "New Films From Korea": 4/10 at 3 and 7: *Declaration of Fools* (South Korea, 1983), dir. Lee Chang-ho.

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). $3; members and senior citizens $2; students $1; museum admission extra. Through 4/12: "Beyond the Melting Pot: The Cinema and Immigration in America." 4/11-12 at 3: *Alambrista!* (1976), dir. Robert M. Young.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. (787-2755). Donation $2.50; senior citizens $1; free popcorn. 4/8 at 7:30: *Mexicali Rose* (1929), dir. Erle C. Kenton, with Barbara Stanwyck.

COLUMBIA UNIVERSITY—Center for American Culture Studies, 603 Lewisohn Hall; enter at 116th St. and Broadway (280-8253). Free. "Films in the Humanities." 4/8 at 7: *Merton: A Film Biography* (1984), dir. Audrey Glynn; Glynn present. 4/9 at 7: *Einstein on the Beach: The Changing Image of Opera* (1985), dir. Mark Obenhaus; Obenhaus present.

COLLECTIVE FOR LIVING CINEMA—41 White St. (925-2111). Contribution $5. 4/10 at 7:30 and 9:30: *The Family Album* (1986) and other films by Alan Berliner; Berliner present. 4/11 at 8: *Nightmare Angel* (1986), by Zoe Beloff and Susan Emerling; and *Shock Corridor* (1963), dir. Sam Fuller; Beloff and Emerling present. 4/12 at 8: Three films from New Zealand: *Bodyspeak* (1983), by Gregor Nichols; *In Spring One Plants Alone* (1980), by Vincent Ward; and *The Maintenance of Silence* (1985), by William Keddell.

COOPER UNION—Great Hall, 7th St. bet. Third and Fourth Aves. (255-5537). $30; students $15. 4/9 at 8: *Psychoanalysis* (1973), dir. Benoit Jacquot, a filmed interview with French psychoanalyst Jacques Lacan; followed by a full-day conferencee 4/10 on literature, film, and psychoanalysis.

FILMS CHARAS—El Bohio Community and Cultural Center, 605 E. 9th St. (982-0627). $2.50; members $1. 4/14 at 8: *Camila* (Argentina, 1984), dir. Maria Luisa Bemberg; and *Photo-Album,* by Enrique Oliver; Oliver present.

FRENCH INSTITUTE—22 E. 60th St. (355-6100). "Ciné-Club": $3.50; students and senior citizens $2.50; members free; limited seating. 4/7-8 at 12:30, 3:15, 6, and 8:45: *L'Amour par terre* (France, 1984), dir. Jacques Rivette. 4/14-15 at 1, 3:15, 6, and 8:45: *Plein Sud* (France, 1981), dir. Luc Béraud.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. (860-1777). Free with museum admission. Through 4/19: Tue. noon-8, Wed.-Fri. noon-5, Sat.-Sun. 11 a.m.-6, continuous: "Video-Feature": *Claim Excerpts* (1971) and *Turn On* (1974), both by Vito Acconci; also, an interview with Ruth Bernhard.

JAPAN SOCIETY—333 E. 47th St. (752-3015). $5; members, senior citizens, and students $4. Through 4/17: "Japan at War: Rare Films From World War II." 4/8 at 7:30: *The Whole Family Works* (Japan, 1939), dir. Mikio Naruse. 4/10 at 7:30: *One Wonderful Sunday* (Japan, 1947), dir. Akira Kurosawa.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888; -1889). Free with museum admission: National Jewish Archive of Broadcasting. 4/12 at 1: *Isaac in America: A Journey With Isaac Bashevis Singer,* dir. Amram Nowak; discussion with Nowak and others.

THE KITCHEN—512 W. 19th St. (255-5793). Free. Video Viewing Room: Through 5/2, Tue.-Sat. at 1: Works by Barbara Rosenthal, and selections from *The Eleventh Hour* (Channel Four, Great Britain); at 3: *Grandeur et décadence* (France, 1986), dir. Jean-Luc Godard; 4:45: "Video Juke Box": History of music video.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Free with museum admission. Wed.-Sat. noon-5, Tue. noon-8. Through 4/18: "*State of the Art:* A Provocative Documentary on Art in the '80s." 4/8 at 6 ($5; members $4): "Reporting New York City: A Tribute to Gabe Pressman": Seminar and screenings with Pressman; advance tickets available. 4/10-6/16, Tue.-Sat. at 12:30 and 2:45, Tue. at 5:30: *Peter Pan* (1960), with Mary Martin.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. **Titus Theater 1:** 4/9 at 2:30 and 6: "A History of Camera Movement": *Meshes in the Afternoon* (1943), dir. Maya Deren, cinematography by Alexander Hammid; *A Study in Choreography for Camera* (1945), dir. Deren, cinematography by Deren; *The Potted Psalm* (1948), dir. Sidney Peterson and James Broughton, cinematography by Peterson; and *Mother's Day* (1948), dir. Broughton, cinematography by Frank Stauffacher. Through 4/12: "People's Republic of China: The New Generation." 4/11 at 2: *A Girl From Hunan* (China, 1986), dir. Xie Fei; at 5: *The Black Cannon Incident* (China, 1985), dir. Huang Jianxin. 4/12 at 2: *In the Wild Mountains* (China, 1985), dir. Yan Xueshue; at 5: (See 4/11 at 2). 4/13 at 2:30 and 6: "FOCUS": Award-winning student films, 1986. 4/14 at 2:30 and 6: "In Memoriam": *Bluebottles* (1928), dir. Ivor Montagu, with Elsa Lanchester and Charles Laughton, and *Rembrandt* (1936), dir. Alexander Korda, with Lanchester, Laughton, and Gertrude Lawrence. **Titus Theater 2:** 4/9 at 3 and 6:30: "TOHO Gift to the Archive": *Scattered Clouds* (Japan, 1967), dir. Mikio Naruse; Donald Richie introduces 6:30 screening. 4/10-21: "Gyula Gazdag": Works by the Hungarian filmmaker. 4/10 at 3: *The Whistling Cobblestone* (Hungary, 1971); at 6:30: *Singing on the Treadmill* (Hungary, 1974); Gazdag present 6:30 only. 4/11 at 2:30: *Package Tour* (Hungary, 1984); at 5:30: (See 4/10 at 3). 4/12 at 2:30: (See 4/10 at 6:30); at 5:30: (See 4/11 at 2:30). 4/13 at 6:30: "Cineprobe": "FilmDances" 1968-87 by Elaine Summers: Six films; Summers present.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7619). $5; senior citizens (Sun.-Thu.) and members $3; under 16, $2.50. Through 4/13: Mon.-Thu. at 8, Fri.-Sat. at 8 and 9:45, Sun. at 3, 5, 7, and 9: *Ménage* (France, 1986), dir. Bertrand Blier, with Gérard Depardieu. 4/14-18 and 4/20 at 8 and 10:15, 4/19 at 5, 7:15, and 9:30: *Blue Velvet* (1986), dir. David Lynch, with Kyle MacLachlan, Isabella Rossellini, and Dennis Hopper.

NEW YORK PUBLIC LIBRARY—Donnell Media Center, 20 W. 53rd St. (621-0618). Free. 4/9 at noon: "The Constitution": *Point of Order* (1964), dir. Emile de Antonio; at 6: "Meet the Makers—Film": Works by Carolee Schneemann; Schneemann present. 4/14: "The Constitution": at noon: *The Seduction of Joe Tynan* (1979), dir. Jerry Schatzberg, with Alan Alda and Meryl Streep; at 2:30: *The Best Man* (1964), dir. Franklin Schaffner, with Henry Fonda and Cliff Robertson, screenplay by Gore Vidal, based on his play.

PUBLIC THEATER—425 Lafayette St. (598-7171). $5; members, senior citizens, and students $4. Through 4/23: "The Age of New Yorker Films"; separate admission to each film. 4/7-9 at 6: *Mother Kusters Goes to Heaven* (West Germany, 1975), dir. Rainer Werner Fassbinder; at 8: *Women* (Hungary, 1977), dir. Marta Maszaros; at 10: *A Geisha* (Japan, 1953), dir. Kenji Mizoguchi. 4/10-12 at 6: *Lancelot of the Lake* (France, 1974), dir. Robert Bresson; at 8: *Violette* (France, 1978), dir. Claude Chabrol, with Isabelle Huppert; at 10:15: *Loulou* (France, 1980), dir. Maurice Pialat, with Huppert and Gérard Depardieu; 4/11-12 at 4: *Walkover* (Poland, 1965), dir. Jerzy Skolimowski. 4/14-16 at 6: *In the Name of the Father* (Italy, 1971), dir. Marco Bellocchio; at 8: *The Connection* (1961), dir. Shirley Clarke; at 10: *Perceval* (France, 1978), dir. Eric Rohmer. "Public Service" (free): Sat.-Sun. at 2, through 4/12: *Gates of Heaven* (1978), dir. Erroll Morris.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow-Corona Park, Queens (718-592-2405). Free with museum admission. Through 5/16: "Hooray for Hollywood." 4/11 at 12:30 and 3: *The Wizard of Oz* (1939), dir. Victor Fleming, with Judy Garland.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. (718-727-1135). $2. 4/12 at 1:30: *Before Midnight* (1977), by Jonathan Lewis; and *Churchill's Island* (1941), by Stuart Legg.

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-0537). Free with museum admission. Through 7/2: "1987 Biennial Exhibition—Films and Videotapes." Films: Tue. at 2, Wed.-Sat. at noon, Sun. at 1: 4/5-10: *Before the Rise of Premonition* (1985), by Ernest Marrero and Susan Kouguell; *The Visit* (1986), by Leandro Katz; and *Cinderella* (1986), by Ericka Beckman; 4/11-16 (no Fri. screening): *Landscape Suicide* (1986), by James Benning. Video: Tue. at 4, 5, and 6:30, Wed.-Sat. at 2:30 and 3:30, Sun. at 3:30 and 4:30: 4/5-10: *Kappa* (1986), by Bruce and Norman Yonemoto; and *J. S. Bach* (1986), by Juan Downey; 4/11-16 (no Fri. screening): *Rock My Religion* (1986), by Dan Graham.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Police Academy 4.* #2—*Lethal Weapon.* #3—*Burglar.*

101. AMERICAN—East Ave. at Metropolitan Ave. (828-3322). #1—Through 4/9: *Angel Heart.* Beg. 4/10: *The Aristocats.* #2—Through 4/9: *Burglar.* Beg. 4/10: *The Secret of My Success.* #3—*Platoon.* #4—*Blind Date.*

102. CITY—2081 Bartow Ave., in Co-op City (379-4998). #1—Through 4/9: *Angel Heart.* Beg. 4/10: *The Secret of My Success.* #2—*Police Academy 4.*

103. DALE—W. 231st St. at Broadway (884-5300). #1—*Police Academy 4.* #2—*Lethal Weapon.*

104. DOVER—Boston Rd. at E. 174th St. (542-3511). *Police Academy 4.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Blind Date.* #2—*Police Academy 4.* #3—*Lethal Weapon.* #4—Through 4/9: *Platoon.* Beg. 4/10: *The Aristocats.*

107. KENT—E. 167th St. nr. Grand Concourse (367-1288). *Police Academy 4.*

108. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*A Nightmare on Elm Street, Part 3.* #2—*The Night Stalker.* #3—*Platoon.* #4—*Return to Horror High.*

109. PALACE—Unionport Rd. at E. Tremont Ave. (829-3900). #1—Through 4/9: *Return to Horror High.* Beg. 4/10: *Three for the Road.* #2—*Police Academy 4.* #3—*A Nightmare on Elm Street, Part 3.* #4—*Lethal Weapon.*

110. RIVERDALE—Riverdale Ave. at 259th St. (884-9514). #1—Through 4/9: *Tin Men.* Beg. 4/10: *The Secret of My Success.* #2—*Blind Date.*

111. VALENTINE—E. Fordham Rd. at Valentine Ave. (584-9583). #1—*Burglar.* #2—*Lethal Weapon.* #3—*Police Academy 4.*

112. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9030). #1—*Blind Date.* #2—*Evil Dead 2.* #3—*Lethal Weapon.* #4—*Raising Arizona.* #5—*Return to Horror High; Starship.* #6—*Tin Men.* #7—*A Nightmare on Elm Street, Part 3.* #8—*Hollywood Shuffle.* #9—*The Night Stalker.* #10—*Police Academy 4.* #11—*Burglar.* #12—*Platoon.*

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200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Platoon.* #2—*Blind Date.* #3—Through 4/9: *A Room With a View.* Beg. 4/10: *The Aristocats.* #4—*Working Girls.* #5—Through 4/9: *Angel Heart.* Beg. 4/10: *Making Mr. Right.* #6—Through 4/9: *Outrageous Fortune.* Beg. 4/10: *Three for the Road.* #7—*A Room With a View.*

201. AVENUE U—Ave. U at E. 16th St. (645-3800). Through 4/9: *Radio Days.*

202. BENSON—86th St. at 20th Ave. (372-1617). #1—*Children of Lesser God.* #2—Through 4/9: *Return to Horror High.* Beg. 4/10: *The Aristocats.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—Through 4/9: *Tin Men.* Beg. 4/10: *The Secret of My Success.* #2—*Raising Arizona.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Lethal Weapon.* #2—*Tin Men.* #3—Through 4/9: *Burglar.* Beg. 4/10: *The Aristocats.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Blind Date.* #2—Through 4/9: *Ménage.* Beg. 4/10: *The Aristocats; Making Mr. Right.*

207. COMMODORE—Broadway at Rodney St. (384-7259). #1—Through 4/9: *Angel Heart; No Mercy.* #2—Through 4/9: *The Night Stalker; Mutilator.*

208. DUFFIELD—Duffield St. at Fulton St. (624-3591). #1—*Burglar.* #2—*Lethal Weapon.*

209. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Police Academy 4.* #2—*Lethal Weapon.* #3—*Return to Horror High.* #4—Through 4/9: *Burglar.* Beg. 4/10: *The Secret of My Success.* #5—*A Nightmare on Elm Street, Part 3.*

210. KENT—Coney Island Ave. nr. Ave. H (338-3371). #1—*Raising Arizona.* #2—Through 4/9: *A Room With a View.* Beg. 4/10: *The Secret of My Success.*

211. LOEWS GEORGETOWNE—Ralph Ave. at Ave. K (763-3000). #1—*Blind Date.* #2—*A Nightmare on Elm Street, Part 3.*

212. LOEWS METROPOLITAN—Fulton St. at Jay St. (875-4024). #1—*Return to Horror High.* #2—*A Nightmare on Elm Street, Part 3.* #3—*The Night Stalker.* #4—*Platoon.*

213. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*A Nightmare on Elm Street, Part 3.* #2—*Some Kind of Wonderful.* #3—*Platoon.*

214. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Blind Date.* #2—*Burglar.* #3—*Raising Arizona.* #4—*Tin Men.*

215. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—*Police Academy 4.* #2—*Blind Date.* #3—*Lethal Weapon.* #4—Through 4/9: *Return to Horror High.* Beg. 4/10: *The Aristocats.* #5—Through 4/9: *Children of Lesser God.* Beg. 4/10: *Three for the Road.* #6—Through 4/9: *Tin Men.* Beg. 4/10: *The Secret of My Success.*

216. PLAZA—Flatbush Ave. nr. Eighth Ave. (636-0170). #1—*Hollywood Shuffle.* #2—Through 4/9: *'Round Midnight.* Beg. 4/10: *The Secret of My Success.*

217. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Police Academy 4.* #2—*Lethal Weapon.* #3—Through 4/9: *The Night Stalker.* Beg. 4/10: *The Secret of My Success.* #4—*Burglar.* #5—*A Nightmare on Elm Street, Part 3.*

218. RKO KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*Police Academy 4.* #2—*Lethal Weapon.* #3—Through 4/9: *A Nightmare on Elm Street, Part 3; The Night Stalker.* Beg. 4/10: *The Aristocats.* #4—*Burglar.*

219. RKO KINGS PLAZA—Flatbush Ave. at Ave. U (253-1110). #1—*Platoon.* #2—*Angel Heart.* #3—*Raising Arizona.* #4—*Burglar.*

220. RKO KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—Through 4/9: *Tin Men.* Beg. 4/10: *The Aristocats.* #2—Through 4/9: *Outrageous Fortune.* Beg. 4/10: *Making Mr. Right.* #3—*Police Academy 4.* #4—*Blind Date.* #5—*Lethal Weapon.*

221. WALKER—18th Ave. at 64th St. (232-4500). #1—*Lethal Weapon.* #2—Through 4/9: *Angel Heart; Street Smart.* Beg. 4/10: *Three for the Road.* #3—*The Night Stalker.* #4—*Police Academy 4.*

QUEENS

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300. ASTORIA—UA ASTORIA—(545-9470). #1—*Lethal Weapon.* #2—*The Night Stalker.* #3—*Police Academy 4.* #4—*Blind Date.* #5—Through 4/9: *Burglar; An American Tail.* Beg. 4/10: *The Aristocats.* #6—Through 4/9: *Platoon.* Beg. 4/10: *Three for the Road.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Police Academy 4.* #2—*Burglar.*

302. BAYSIDE—MOVIES AT BAYSIDE—(225-7711). #1—*Tin Men.* #2—*Blind Date.* #3—*Raising Arizona.* #4—Through 4/9: *Children of Lesser God.* Beg. 4/10: *The Secret of My Success.*

303. CORONA—PLAZA—(639-7722). Through 4/9: *The Mission; Police Academy 3.* Beg. 4/10: *Over the Top.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Lethal Weapon.* #2—*Raising Arizona.* #3—Through 4/9: *Outrageous Fortune.* Beg. 4/10: *Making Mr. Right.* #4—*Tin Men.* #5—*Platoon.* #6—Through 4/9: *A Room With a View.* Beg. 4/10: *The Secret of My Success.* #7—Through 4/9: *A Nightmare on Elm Street, Part 3.* Beg. 4/10: *The Aristocats.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*A Nightmare on Elm Street, Part 3.* #2—*Platoon.*

306. FLUSHING—UA QUARTET—(359-6777). #1—Through 4/9: *A Nightmare on Elm Street, Part 3; Street Smart.* Beg. 4/10: *Three for the Road.* #2—*Lethal Weapon.* #3—*Platoon.* #4—Through 4/9: *The Night Stalker.* Beg. 4/10: *The Aristocats.*

307. FLUSHING—UTOPIA—(454-2323). #1—*Tin Men.* #2—*Radio Days.*

308. FOREST HILLS—CINEMART—(261-2244). #1—*A Room With a View; Starship.* #2—*The Color of Money.*

309. FOREST HILLS—CONTINENTAL—(544-1020). #1—Through 4/9: *Police Academy 4.* Beg. 4/10: *Three for the Road.* #2—Through 4/9: *Outrageous Fortune.* Beg. 4/10: *The Aristocats.* #3—*Raising Arizona.*

310. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Blind Date.* #2—*Tin Men.*

311. FOREST HILLS—LOEWS TRYLON—(459-8944). *Some Kind of Wonderful.*

312. FOREST HILLS—MIDWAY—(261-8572). #1—*Lethal Weapon.* #2—*Burglar.* #3—Through 4/9: *The Night Stalker.* Beg. 4/10: *Police Academy 4.* #4—*Angel Heart.*

313. FRESH MEADOWS—CINEMA CITY—(357-9100). #1—Through 4/9: *The Night Stalker.* Beg. 4/10: *The Aristocats.* #2—*Raising Arizona.* #3—*Tin Men.* #4—*Lethal Weapon.* #5—Through 4/9: *Platoon.* Beg. 4/10: *The Secret of My Success.*

314. FRESH MEADOWS—RKO MEADOWS—(454-6800). #1—*Blind Date.* #2—Through 4/9: *Angel Heart.* Beg. 4/10: *Three for the Road.*

315. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Blind Date.* #2—*Platoon.*

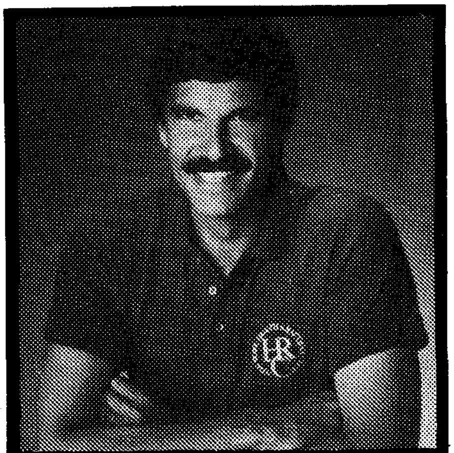
316. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Police Academy 4.* #2—*Lethal Weapon.* #3—Through 4/9: *Burglar.* Beg. 4/10: *The Secret of My Success.*

317. KEW GARDENS HILLS—MAIN STREET—(268-3636). #1—Through 4/9: *Hannah and Her Sisters.* Beg. 4/10: *The Secret of My Success.* #2—*Outrageous Fortune.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Lethal Weapon.* #2—Through 4/9: *Platoon.* Beg. 4/10: *Police Academy 4.*

319. QUEENS VILLAGE—COMMUNITY—(465-8986). Through 4/9: *The Mosquito Coast.* Beg. 4/10: *The Aristocats.*

320. REGO PARK—LOEWS LEFRAK CITY—(699-4700). #1—*Return to Horror High.* #2—*Club Life.* #3—*Witchboard.*



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321. ROCKAWAY PARK—SURFSIDE—(945-4632). Program unavailable.

322. SUNNYSIDE—CENTER—(784-3050). #1—*Blind Date.* #2—*Tin Men.*

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400. ELTINGVILLE—AMBOY—(356-3800). #1—Through 4/9: *A Nightmare on Elm Street, Part 3.* #2—Through 4/9: *Angel Heart.* Beg. 4/10: *The Secret of My Success.*

401. NEW DORP—HYLAN—(351-6601). #1—*Tin Men.* #2—*Platoon.*

402. NEW DORP—LANE—(351-2110). *Blind Date.*

403. NEW DORP—RAE—(979-0444). #1—*Lethal Weapon.* #2—*Police Academy 4.*

404. NEW DORP—RKO FOX PLAZA—(987-6800). #1—*Raising Arizona.* #2—Through 4/9: *Outrageous Fortune.* Beg. 4/10: *The Secret of My Success.*

405. NEW SPRINGVILLE—ISLAND—(761-6666). #1—Through 4/9: *Burglar.* Beg. 4/10: *Police Academy 4.* #2—*Lethal Weapon.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*Platoon.* #2—Through 4/9: *Radio Days.*

501. BELLMORE—MOVIES—(783-7200). Through 4/9: *Hoosiers.* Beg. 4/10: *Outrageous Fortune.*

502. BETHPAGE—MID-ISLAND—(796-7500). Through 4/9: *Some Kind of Wonderful; An American Tail.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Lethal Weapon.* #2—*Police Academy 4.* #3—*Burglar.* #4—*Raising Arizona.*

504. FRANKLIN SQUARE—FRANLKIN—(775-3257). #1—*Blind Date.* #2—*Tin Men.* #3—Through 4/9: *Outrageous Fortune.* Beg. 4/10: *The Secret of My Success.* #4—Through 4/9: *Angel Heart.* Beg. 4/10: *The Aristocats.*

505. GARDEN CITY—RKO ROOSEVELT FIELD—(741-4007) #1—*Police Academy 4.* #2—*Blind Date.* #3—*Platoon.* #4—Through 4/9: *Raising Arizona.* Beg. 4/10: *The Secret of My Success.*

506. GREAT NECK—SQUIRE—(466-2020). #1—*Platoon.* #2—*Police Academy 4.* #3—*Blind Date.*

507. HEWLETT—RKO—(791-6768). Through 4/9: *Star Trek IV.* Beg. 4/10: *"Crocodile" Dundee.*

508. HICKSVILLE—HICKSVILLE—(931-0749). #1—Through 4/9: *The Night Stalker.* Beg. 4/10: *Three for the Road.* #2—Through 4/9: *Outrageous Fortune.* Beg. 4/10: *The Aristocats.*

509. HICKSVILLE—MID-PLAZA—(433-2400). #1—Through 4/9: *The Color of Money.* Beg. 4/10: *The Secret of My Success.* #2—*Police Academy 4.* #3—*Platoon.* #4—Through 4/9: *Some Kind of Wonderful.* Beg. 4/10: *Making Mr. Right.* #5—*Hoosiers.* #6—*Lethal Weapon.*

510. LAWRENCE—RKO—(371-0203). #1—Through 4/9: *Burglar.* Beg. 4/10: *The Aristocats.* #2—Through 4/9: *The Color of Money.* Beg. 4/10: *Three for the Road.* #3—*Police Academy 4.*

511. LEVITTOWN—LEVITTOWN—(731-0516). Program unavailable.

512. LEVITTOWN—LOEWS NASSAU—(731-5400). #1—*Outrageous Fortune.* #2—*Blind Date.* #3—*Angel Heart.* #4—*Platoon.* #5—*A Nightmare on Elm Street, Part 3.* #6—*Tin Men.*

513. LONG BEACH—PARK AVENUE—(432-0576). Through 4/9: *Hoosiers.* Beg. 4/10: *The Aristocats.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Blind Date.* #2—*Tin Men.* #3—*Platoon.* #4—Through 4/9: *Hannah and Her Sisters.* Beg. 4/10: *Making Mr. Right.*

515. MALVERNE—TWIN—(599-6966). #1—Through 4/9: *The Decline of the American Empire.* Beg. 4/10: *Radio Days.* #2—Through 4/9: *Black Widow.* Beg. 4/10: *Hoosiers.*

516. MANHASSET—MANHASSET—(627-7887). #1—*Tin Men.* #2—*Outrageous Fortune.* #3—*Raising Arizona.*

517. MASSAPEQUA—PEQUA—(799-6464). *Tin Men.*

518. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Platoon.* #2—*Lethal Weapon.* #3—*Blind Date.* #4—Through 4/9: *Return to Horror High.* Beg. 4/10: *The Secret of My Success.* #5—Through 4/9: *Outrageous Fortune.* Beg. 4/10: *The Aristocats.* #6—*Police Academy 4.* #7—*Raising Arizona.* #8—Through 4/9: *The Night Stalker.* Beg. 4/10: *Three for the Road.* #9—*Burglar.*

519. MERRICK—TWIN—(546-1270). #1—Through 4/9: *Outrageous Fortune.* Beg. 4/10: *The Secret of My Success.* #2—Through 4/9: *"Crocodile" Dundee.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—Through 4/9: *Hoosiers.* #2—*Police Academy 4.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—Through 4/9: *Radio Days.* #2—Through 4/9: *Angel Heart.*

522. PLAINVIEW—OLD COUNTRY—(931-4242). #1—Through 4/9: *Radio Days.* #2—*A Room With a View.*

523. PORT WASHINGTON—MOVIES—(944-6200). #1—*Lethal Weapon.* #2—*Police Academy 4.* #3—*Blind Date.* #4—Through 4/9: *Burglar.*

524. ROCKVILLE CENTRE—RKO FANTASY—(764-8000). Through 4/9: *Outrageous Fortune.* Beg. 4/10: *The Secret of My Success.*

525. ROCKVILLE CENTRE—RKO TWIN—(678-3121). #1—*Raising Arizona.* #2—*Lethal Weapon.*

526. ROSLYN—ROSLYN—(621-8488). #1—*Working Girls.* #2—Through 4/9: *Radio Days.* Beg. 4/10: *Making Mr. Right.*

527. SYOSSET—SYOSSET—(921-5810). #1—*Raising Arizona.* #2—*Tin Men.* #3—*Children of Lesser God.*

528. SYOSSET—UA CINEMA 150—(364-0700). *Blind Date.*

529. VALLEY STREAM—RKO GREEN ACRES—(561-2100). #1—*Angel Heart.* #2—*Raising Arizona.* #3—*Blind Date.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Burglar.* #2—*Evil Dead 2.* #3—*Lethal Weapon.* #4—*The Night Stalker.* #5—*Hannah and Her Sisters.* #6—*Outrageous Fortune.* #7—*Hollywood Shuffle.* #8—*A Nightmare on Elm Street, Part 3.* #9—*Police Academy 4.* #10—*Tin Men.* #11—*Platoon.* #12—*Witchboard.*

531. WANTAGH—RKO—(781-6969). Through 4/9: *Star Trek IV.* Beg. 4/10: *"Crocodile" Dundee.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—Through 4/9: *Lethal Weapon.* Beg. 4/10: *The Secret of My Success.* #2—*Police Academy 4.* #3—*Blind Date.*

533. WESTBURY—WESTBURY—(333-1911). #1—Through 4/9: *Hannah and Her Sisters.* Beg. 4/10: *The Aristocats.* #2—Through 4/9: *Children of a Lesser God.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*Tin Men.* #2—*Lethal Weapon.* #3—*Blind Date.*

601. BABYLON—SOUTH BAY—(587-7676). #1—Through 4/9: *A Nightmare on Elm Street, Part 3.* Beg. 4/10: *The Secret of My Success.* #2—Through 4/9: *Return to Horror High.*Beg. 4/10: *The Aristocats.* #3—*Outrageous Fortune.*

602. BAY SHORE—CINEMA—(665-1722). Through 4/9: *The Color of Money.* Beg. 4/10: *Three for the Road.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Platoon.* #2—*Police Academy 4.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Witchboard; Starship.* #2—*Lethal Weapon.* #3—*Hannah and Her Sisters.* #4—*Burglar.* #5—*Tin Men.* #6—*A Nightmare on Elm Street, Part 3.* #7—*The Color of Money.* #8—*Raising Arizona.* #9—*Platoon.* #10—*Police Academy 4.* #11—*The Night Stalker.* #12—*Blind Date.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*Black Widow.* #2—*Burglar.* #3—*The Night Stalker.* #4—*A Nightmare on Elm Street, Part 3.* #5—*Police Academy 4.* #6—*Raising Arizona.* #7—*Hoosiers.* #8—*Outrageous Fortune.* #9—*Platoon.* #10—*Mannequin.* #11—*Lethal Weapon.* #12—*Hannah and Her Sisters.*

609. COMMACK—RKO—(499-4545). #1—*Blind Date.* #2—*Tin Men.*

610. CORAM—PINE—(698-6442). #1—*Platoon.* #2—*Radio Days.* #3—*Blind Date.* #4—*Angel Heart.*

611. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Blind Date.* #2—*Police Academy 4.* #3—*Tin Men.* #4—*Lethal Weapon.* #5—Through 4/9: *Outrageous*

Fortune. Beg. 4/10: *The Aristocats.* #6—Through 4/9: *Burglar; Starship.* Beg. 4/10: *The Secret of My Success.* #7—*Platoon.* #8—*Raising Arizona.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*Tin Men.* #2—*Blind Date.* #3—Through 4/9: *Lethal Weapon.* Beg. 4/10: *The Aristocats.* #4—*Raising Arizona.* #5—Through 4/9: *Platoon; Starship.* Beg. 4/10: *The Secret of My Success.*

613. ELWOOD—ELWOOD—(499-7800). #1—Through 4/9: *The Color of Money.* Beg. 4/10: *The Secret of My Success.* #2—*A Room With a View.*

616. HUNTINGTON—RKO SHORE—(421-5200). #1—*Blind Date.* #2—Through 4/9: *Cry From the Mountain.* Beg. 4/10: *The Aristocats.* #3—*Platoon.* #4—Through 4/9: *Outrageous Fortune.* Beg. 4/10: *Lethal Weapon.*

617. HUNTINGTON—RKO WHITMAN—(423-1300). Through 4/9: *Lethal Weapon.* Beg. 4/10: *The Secret of My Success.*

618. ISLIP—ISLIP—(581-5200). #1—*Lethal Weapon.* #2—*Tin Men.* #3—Through 4/9: *Children of Lesser God.* Beg. 4/10: *The Secret of My Success.*

619. LAKE GROVE—RKO SMITH HAVEN MALL—(724-9550). *Raising Arizona.*

620. LINDENHURST—LINDENHURST—(888-5400). Through 4/9: *Some Kind of Wonderful.* Beg. 4/10: *Mannequin.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Police Academy 4.* #2—*Blind Date.* #3—Through 4/9: *Platoon.* Beg. 4/10: *The Secret of My Success.* #4—*Lethal Weapon.* #5—Through 4/9: *Children of Lesser God.* Beg. 4/10: *The Aristocats.* #6—Through 4/9: *The Color of Money.* #7—Through 4/9: *Burglar.*

623. NORTHPORT—NORTHPORT—(261-8600). Through 4/9: *Children of Lesser God.* Beg. 4/10: *Black Widow.*

624. OAKDALE—OAKDALE—(589-8118). Through 4/9: *Outrageous Fortune.* Beg. 4/10: *The Aristocats.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*Return to Horror High.* #2—Through 4/9: *A Nightmare on Elm Street, Part 3.* Beg. 4/10: *The Secret of My Success.* #3—*The Color of Money.* #4—*Lethal Weapon.* #5—*Tin Men.* #6—*Raising Arizona.* #7—*Platoon.* #8—*Outrageous Fortune.* #9—*Police Academy 4.* #10—Through 4/9: *The Night Stalker.* Beg. 4/10: *Three for the Road.* #11—Through 4/9: *Burglar.* Beg. 4/10: *The Aristocats.* #12—Through 4/9: *Angel Heart.* Beg. 4/10: *Making Mr. Right.* #13—*Blind Date.*

626. PATCHOGUE—TRIPLEX—(475-0601). #1—*Children of Lesser God.* #2—*"Crocodile" Dundee.* #3—Through 4/9: *Some Kind of Wonderful.* Beg. 4/10: *Mannequin.*

627. PORT JEFFERSON—MINI EAST—(928-6555). *Lethal Weapon.* **WEST**—Through 4/9: *The Color of Money.* Beg. 4/10: *The Secret of My Success.*

630. SAG HARBOR—SAG HARBOR—(725-0010). Through 4/9: *Radio Days.* Beg. 4/10: *Alpine Fire.*

631. SAYVILLE—SAYVILLE—(589-0232). #1—*Police Academy 4.* #2—Through 4/9: *Platoon.* Beg. 4/10: *The Secret of My Success.* #3—Through 4/9: *The Color of Money.* Beg. 4/10: *The Aristocats.* #4—*Burglar.*

633. SMITHTOWN—SMITHTOWN—(265-1551). *Tin Men.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—Through 4/9: *Platoon.* Beg. 4/10: *Making Mr. Right.* #2—*Police Academy 4.* #3—Through 4/9: *The Color of Money.* Beg. 4/10: *The Secret of My Success.*

635. STONY BROOK—LOEWS—(751-2300). #1—*Police Academy 4.* #2—*Blind Date.* #3—*Platoon.*

636. WEST ISLIP—TWIN—(669-2626). #1—*Outrageous Fortune; Starship.* #2—*Burglar.*

637. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—Through 4/9: *Children of Lesser God.* Beg. 4/10: *The Secret of My Success.* #2—Through 4/9: *The Color of Money.*

638. WESTHAMPTON—WESTHAMPTON—(288-1500). *Police Academy 4.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—Through 4/9: *Hoosiers.* Beg. 4/10: *Blind Date.* #2—*Tin Men.*

701. BEDFORD VILLAGE—CINEMA 22—(234-9577). Through 4/9: *The Color of Money.* Beg. 4/10: *The Secret of My Success.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*Angel Heart.* #2—Through 4/9: *84 Charing Cross Road.* Beg. 4/10: *Three for the Road.* #3—*The Color of Money; The Morning After.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*Blind Date.* #2—*Platoon.*

704. HARRISON—CINEMA—(835-5952). Through 4/9: *Mannequin.*

705. HARTSDALE—CINEMA—(428-2200). #1—*A Nightmare on Elm Street, Part 3; Starship.* #2—*Lethal Weapon.* #3—Through 4/9: *Black Widow.* Beg. 4/10: *The Secret of My Success.* #4—*Burglar.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Police Academy 4.* #2—*Hannah and Her Sisters.* #3—*The Color of Money.* #4—*Blind Date.* #5—*Raising Arizona.* #6—*Tin Men.* #7—*Platoon.* #8—*Lethal Weapon.* #9—*Outrageous Fortune.* #10—*Burglar.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *Tin Men.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Police Academy 4.* #2—*Lethal Weapon.* #3—Through 4/9: *Platoon.* Beg. 4/10: *The Aristocats.* #4—*Raising Arizona.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—Through 4/9: *Outrageous Fortune.* Beg. 4/10: *The Aristocats.* #2—*Police Academy 4.* #3—*Lethal Weapon.* #4—*Platoon.* #5—Through 4/9: *Blind Date.* Beg. 4/10: *The Secret of My Success.*

710. MOUNT VERNON—PARKWAY—(664-3311). Through 4/9: *Radio Days.* Beg. 4/10: *Outrageous Fortune.*

711. NEW ROCHELLE—RKO PROCTORS—(632-1100). #1—*Lethal Weapon.* #2—*Burglar.*

712. NEW ROCHELLE—TOWN—(632-9700). *The Night Stalker.*

713. OSSINING—ARCADIAN—(941-5200). #1—*Police Academy 4.* #2—Through 4/9: *Burglar.* Beg. 4/10: *The Secret of My Success.* #3—Through 4/9: *Lethal Weapon.* Beg. 4/10: *The Aristocats.*

714. PEEKSKILL—BEACH—(737-6262). #1—*Mannequin.* #2—*Outrageous Fortune.* #3—Through 4/9: *The Night Stalker.* Beg. 4/10: *Some Kind of Wonderful.* #4—*Burglar.* #5—*Police Academy 4.* #6—Through 4/9: *Radio Days.* #7—*Children of Lesser God.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—Through 4/9: *The Color of Money.* #2—*Lethal Weapon.* #3—*A Nightmare on Elm Street, Part 3.* #4—Through 4/9: *Return to Horror High; Starship.* Beg. 4/10: *The Aristocats.*

716. PELHAM—PICTURE HOUSE—(738-3160) Through 4/9: *Radio Days.* Beg. 4/10: *The Secret of My Success.*

717. PLEASANTVILLE—ROME—(769-0720). #1—Through 4/9: *Black Widow.* #2—Through 4/9: *Angel Heart.*

718. RYE—RYE RIDGE—(939-8177). #1—*Blind Date.* #2—Beg. 4/10: *The Secret of My Success.*

719. SCARSDALE—FINE ARTS—(723-6699). *Scene of the Crime.*

720. SCARSDALE—PLAZA—(725-0078). Through 4/9: *"Crocodile" Dundee.* Beg. 4/10: *Radio Days.*

721. WHITE PLAINS—GALLERIA—(997-8198). #1—*Police Academy 4.* #2—*Raising Arizona.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Tin Men.* #2—*Outrageous Fortune.* #3—*Blind Date.* #4—*Lethal Weapon.*

723. YONKERS—MOVIELAND—(793-0002). #1—*Police Academy 4.* #2—Through 4/9: *Some Kind of Wonderful.* Beg. 4/10: *Making Mr. Right.* #3—Through 4/9: *Children of Lesser God.* Beg. 4/10: *The Aristocats.* #4—*Raising Arizona.* #5—Through 4/9: *Burglar.* Beg. 4/10: *The Secret of My Success.* #6—*Platoon.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-1500). #1—*Raising Arizona.* #2—Through 4/9: *Burglar.* Beg. 4/10: *Three for the Road.* #3—*Police Academy 4.* #4—*Blind Date.* #5—Through 4/9: *The Night Stalker.* Beg. 4/10: *The Secret of My Success.* #6—*Platoon.* #7—*Tin Men.*

725. YORKTOWN HEIGHTS—TRIANGLE—(245-8850). #1—Through 4/9: *Outrageous Fortune.* #2—Through 4/9: *Some Kind of Wonderful.*

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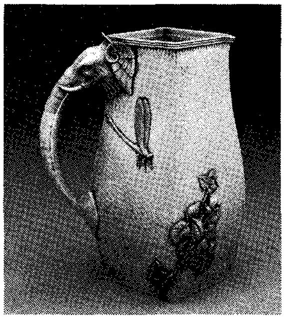

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MOVIES

Rockland County

752. NANUET—MALL—(623-6336). *Police Academy 4.*

753. NANUET—ROUTE 59—(623-3355). *Raising Arizona.*

754. NANUET—RKO MOVIES—(623-0211). #1—*Lethal Weapon.* #2—Through 4/9: *Angel Heart.* Beg. 4/10: *The Aristocats.* #3—Through 4/9: *Tin Men.* Beg. 4/10: *The Secret of My Success.* #4—*Platoon.* #5—*Blind Date.*

755. NEW CITY—TOWN—(634-5100). #1—*Raising Arizona.* #2—Through 4/9: *Outrageous Fortune.* Beg. 4/10: *The Secret of My Success.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—Through 4/9: *Burglar.* Beg. 4/10: *The Aristocats.* #2—*Police Academy 4.*

757. NYACK—CINEMA EAST—(358-6631). Through 4/9: *Hoosiers.* Beg. 4/10: *Making Mr. Right.*

758. ORANGEBURG—303 DRIVE-IN—(359-2021). *Police Academy 4; Little Shop of Horrors.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*Tin Men.* #2—*Blind Date.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *Outrageous Fortune.*

761. SPRING VALLEY—CINEMA 45—(352-1445). *Platoon.*

762. SPRING VALLEY—PIX—(425-6902). #1—Through 4/9: *Angel Heart.* #2—Through 4/9: *The Color of Money.*

763. STONY POINT—9 W—(942-0303). Through 4/9: *A Nightmare on Elm Street, Part 3.* Beg. 4/10: *Mannequin.*

764. SUFFERN—LAFAYETTE—(357-6030). Through 4/9: *Mannequin.* Beg. 4/10: *The Aristocats.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—(775-0070). #1—*Platoon.* #2—Through 4/9: *Children of Lesser God.* Beg. 4/10: *The Secret of My Success.*

801. DANBURY—CINE—(743-2200). #1—*Police Academy 4.* #2—*Blind Date.* #3—*Raising Arizona.*

802. DANBURY—CINEMA—(748-2923). #1—*Tin Men.* #2—*Lethal Weapon.*

803. DANBURY—PALACE—(748-7496). #1—Through 4/9: *Burglar.* #2—*Outrageous Fortune.* #3—Through 4/9: *The Color of Money.* Beg. 4/10: *The Aristocats.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—Through 4/9: *Cry From the Mountain.* Beg. 4/10: *The Secret of My Success.* #2—*Burglar.*

806. FAIRFIELD—COUNTY—(334-1411). *Platoon.*

807. GREENWICH—CINEMA—(869-6030). #1—Through 4/9: *Platoon.* Beg. 4/10: *The Secret of My Success.* #2—*A Room With a View.*

808. GREENWICH—PLAZA—(869-4030). #1—*Tin Men.* #2—*Outrageous Fortune.* #3—Through 4/9: *Children of Lesser God.* Beg. 4/10: *Making Mr. Right.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Platoon.* #2—*Blind Date.*

810. NORWALK—CINEMA—(838-4504). #1—Through 4/9: *Outrageous Fortune.* Beg. 4/10: *The Aristocats.* #2—*Burglar.*

811. NORWALK—NORWALK—(866-9202). *Police Academy 4.*

812. RIDGEFIELD—CINEMA—(438-3338). Through 4/9: *Mannequin; An American Tail.*

813. SOUTH NORWALK—SONO—(866-9202). Through 4/9: *Ménage.* 4/10–13: *Scene of the Crime.* 4/14–16: *Native Son* (1986).

814. SPRINGDALE—STATE—(325-0250). Through 4/9: *Outrageous Fortune; The Golden Child.*

815. STAMFORD—AVON—(324-9205). #1—Through 4/9: *Hoosiers.* Beg. 4/10: *The Aristocats.* #2—Through 4/9: *The Color of Money.*

816. STAMFORD—CINEMA—(324-3100). #1—*Police Academy 4.* #2—*Raising Arizona.* #3—*Burglar.*

817. STAMFORD—RIDGEWAY—(323-5000). #1—*Blind Date.* #2—*Lethal Weapon.*

818. TRUMBULL—TRANS-LUX—(374-0462). #1—*Police Academy 4.* #2—*Lethal Weapon.* #3—*Tin Men.*

819. WESTPORT—FINE ARTS—(227-3324). #1—*Tin Men.* #2—*Blind Date.* #3—(227-9619). Through 4/9: *Platoon.* Beg. 4/10: *The Secret of My Success.* #4—(226-6666). *Lethal Weapon.*

820. WESTPORT—POST—(227-0500). *Raising Arizona.*

821. WILTON—CINEMA—(762-5678). Through 4/9: *Mannequin.* Beg. 4/10: *The Secret of My Success.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—(997-6873). #1—*Police Academy 4.* #2—Through 4/9: *Mannequin.* Beg. 4/10: *The Aristocats.* #3—Through 4/9: *Lethal Weapon.* Beg. 4/10: *The Secret of My Success.*

901. JERSEY CITY—HUDSON PLAZA—(433-1100). #1—Through 4/9: *Return to Horror High; Starship.* #2—*A Nightmare on Elm Street, Part 3.*

902. JERSEY CITY—STATE—(653-5200). #1—*Police Academy 4.* #2—*Burglar.* #3—*Lethal Weapon.* #4—Through 4/9: *The Night Stalker.* Beg. 4/10: *The Aristocats.*

903. SECAUCUS—LOEWS MEADOW PLAZA—(902-9200). #1—*Lethal Weapon.* #2—*Police Academy 4.* #3—*Angel Heart.* #4—*Children of Lesser God.* #5—Through 4/9: *The Night Stalker.* #6—*Burglar.* #7—*Raising Arizona.* #8—Through 4/9: *Return to Horror High.*

904. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Tin Men.* #2—*Platoon.* #3—*Hollywood Shuffle.* #4—*Outrageous Fortune.* #5—*A Nightmare on Elm Street, Part 3.* #6—*Blind Date.*

905. UNION CITY—SUMMIT—(865-4120). Through 4/9: *A Nightmare on Elm Street, Part 3; Witchboard.*

906. WEST NEW YORK—MAYFAIR—(865-2010). Through 4/9: *A Nightmare on Elm Street, Part 3; Witchboard.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *Blind Date.*

911. BLOOMFIELD—RKO ROYAL—(748-3555). #1—Through 4/9: *A Nightmare on Elm Street, Part 3; The Night Stalker.* #2—*Burglar.*

912. CEDAR GROVE—CINEMA 23—(239-1462). *Blind Date.*

913. IRVINGTON—CASTLE—(372-9324). #1—Through 4/9: *The Night Stalker; Iron Warrior.* #2—Through 4/9: *A Nightmare on Elm Street, Part 3; Rage of Honor.*

914. LIVINGSTON—COLONY—(992-0800). *Tin Men.*

915. MAPLEWOOD—MAPLEWOOD—(763-3100). Through 4/9: *Tin Men.* Beg. 4/10: *The Aristocats.*

916. MILLBURN—RKO—(376-0800). #1—Through 4/9: *Platoon.* Beg. 4/10: *The Secret of My Success.* #2—*Blind Date.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—Through 4/9: *Radio Days.* Beg. 4/10: *Making Mr. Right.* #2—Through 4/9: *Outrageous Fortune.* Beg. 4/10: *The Secret of My Success.* #3—*Tin Men.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Lethal Weapon.* #2—*Police Academy 4.*

919. NUTLEY—FRANKLIN—(667-1777). #1—*Platoon.* #2—*Hoosiers.* #3—Through 4/9: *Return to Horror High.* Beg. 4/10 (tent.): *The Aristocats.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*Raising Arizona.* #2—*Platoon.* #3—*Angel Heart.*

921. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*Raising Arizona.* #2—*Lethal Weapon.* #3—*Burglar.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888) Through 4/9: *Hannah and Her Sisters; Starship.*

931. CRANFORD—RKO—(276-9120). #1—Through 4/9: *Children of Lesser God.* Beg. 4/10: *The Aristocats* #2—Through 4/9: *A Nightmare on Elm Street, Part 3* *Starship.* Beg. 4/10: *The Secret of My Success.*

932. ELIZABETH—ELMORA—(352-3483). *Radio Days.*

933. LINDEN—QUAD—(925-9787). #1—*Police Academy 4.* #2—*Platoon.* #3—*Blind Date.* #4—Through 4/9: *Outrageous Fortune.* Beg. 4/10: *The Secret of My Success.* #5—*Starship.*

934. UNION—FIVE POINTS—(964-3466). #1—*Police Academy 4.* #2—*Lethal Weapon.*

935. UNION—LOST PICTURE SHOW—(964-4497). *Radio Days.*

936. UNION—RKO—(686-4373). #1—Through 4/9: *Tin Men.* Beg. 4/10: *Three for the Road.* #2—*The Color of Money.*

937. WESTFIELD—RIALTO—(232-1288). #1—*Blind Date.* #2—*Raising Arizona.* #3—*Police Academy 4.*

938. WESTFIELD—TWIN—(654-4720). #1—Through 4/9: *Hoosiers.* Beg. 4/10: *Making Mr. Right.* #2—*Platoon.* #3—Through 4/9: *Some Kind of Wonderful.*

Bergen County

950. BERGENFIELD—TWIN—(385-1600). #1—Through 4/9: *Hoosiers.* Beg. 4/10: *Black Widow.* #2—Through 4/9: *A Nightmare on Elm Street, Part 3.* Beg. 4/10: *Outrageous Fortune.*

951. CLOSTER—CLOSTER—(768-8800). #1—Through 4/9: *Outrageous Fortune.* Beg. 4/10: *The Aristocats.* #2—Through 4/9: *Radio Days.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Outrageous Fortune.* #2—*Platoon.* #3—*Lethal Weapon.* #4—*Tin Men.*

953. EMERSON—TOWN—(261-1000). #1—*Blind Date.* #2—Through 4/9: *The Color of Money.*

954. FAIR LAWN—HYWAY—(796-1717). #1—*The Night Stalker.* #2—*Some Kind of Wonderful.*

955. FAIRVIEW—TWIN—(941-2424). #1—*Blind Date.* #2—*Police Academy 4.*

956. FORT LEE—LINWOOD—(944-6900). #1—Through 4/9: *Burglar.* Beg. 4/10: *Three for the Road.* #2—*Raising Arizona.*

957. FORT LEE—SHARON—(224-0202). Through 4/9: *Radio Days; A Room With a View.*

958. OAKLAND—TWIN—(337-4478). #1—*Outrageous Fortune.* #2—*Lethal Weapon.*

959. PARAMUS—CINEMA 35—(845-5070). Program unavailable.

960. PARAMUS—DRIVE-IN—(368-1440). 4/10-12: *Angel Heart; No Mercy.*

961. PARAMUS—RKO BERGEN MALL—(845-4449). Through 4/9: *Radio Days.* Beg. 4/10: *The Aristocats.*

962. PARAMUS—RKO ROUTE 4—(487-7909). #1—*Blind Date.* #2—Through 4/9: *Mannequin.* Beg. 4/10: *Three for the Road.* #3—Through 4/9: *Outrageous Fortune.* Beg. 4/10: *Making Mr. Right.* #4—*A Nightmare on Elm Street, Part 3.* #5—*Angel Heart.* #6—*Lethal Weapon.* #7—*Police Academy 4.* #8—*Platoon.* #9—Through 4/9: *Black Widow.* Beg. 4/10: *The Secret of My Success.* #10—*Raising Arizona.*

963. PARAMUS—RKO ROUTE 17—(843-3830). #1—*Tin Men.* #2—*Children of Lesser God.* #3—*Burglar.*

964. RAMSEY—CINEMA—(825-2090). Through 4/9: *Hoosiers.* Beg. 4/10 (tent.): *The Aristocats.*

965. RAMSEY—INTERSTATE—(327-0153). Program unavailable.

966. RIDGEFIELD PARK—RIALTO—(641-0617). Through 4/9: *Outrageous Fortune.*

967. RIDGEWOOD—RKO WARNER—(444-1234). #1—*Blind Date.* #2—*Raising Arizona.* #3—Through 4/9: *Tin Men.* Beg. 4/10: *The Aristocats.* #4—*The Color of Money.*

968. RUTHERFORD—WILLIAMS CENTER—(933-3700). #1—Through 4/9: *Some Kind of Wonderful.* #2—Through 4/9: *Outrageous Fortune; An American Tail.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*"Crocodile" Dundee.* #2—*Peggy Sue Got Married.* #3—*Children of a Lesser God.* #4—Through 4/9: *The Night Stalker.* Beg. 4/10: *Three for the Road.* #5—*Hoosiers.* #6—*An American Tail.*

970. WASHINGTON TOWNSHIP—CINEMA—(666-2221). #1—*Lethal Weapon.* #2—Through 4/9: *Radio Days.* Beg. 4/10: *The Secret of My Success.* #3—Through 4/9: *A Nightmare on Elm Street, Part 3; Children of Lesser God.*

971. WESTWOOD—PASCACK—(664-3200) #1—*Police Academy 4.* #2—*Tin Men.* #3—Through 4/9: *Outrageous Fortune.* Beg. 4/10: *The Aristocats.* #4—*Platoon.*

David Shiff

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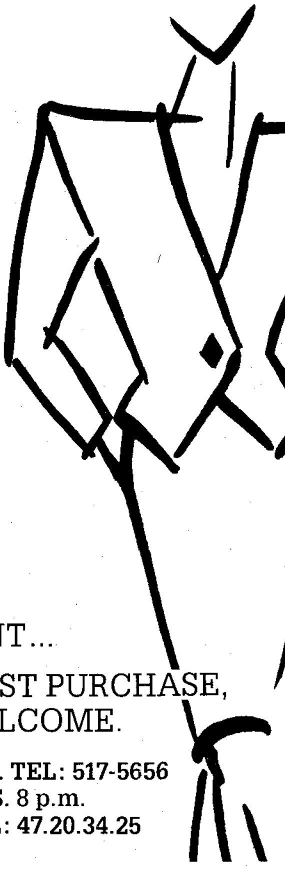

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BRIEF MOVIE REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York's* critic.**

ANGEL HEART—(1 hr. 53 min.; 1987) Mickey Rourke stars as a fifties–New York private eye on the trail of a missing singer, leading him to New Orleans and black-magic terror. With Robert De Niro, Charlotte Rampling, and Lisa Bonet. Screenplay by Alan Parker, based on the novel *Falling Angel,* by William Hjortsberg. Dir. Parker. R. **7, 33, 64, 69, 85, 101, 102, 200, 207, 219, 221, 312, 314, 400, 504, 512, 521, 529, 610, 625, 702, 717, 754, 762, 903, 920, 960, 962**

ANIMATION CELEBRATION—(1 hr. 30 min.; 1987) A compilation of 22 animated films from seven nations—the best of the Los Angeles Animation Celebration. The collection includes a variety of styles and techniques, including computer, clay, stop-motion, and traditional cel animation. **4**

★ **THE ASSAULT**—(2 hr. 29 min.; 1986) In Dutch, Eng. subtitles. Clunky though powerful Dutch epic that, at its best, conveys a breathless, haunted sense of personal fate shaped by the disasters of modern history. The hero, Anton Steenwijk (Derek de Lint), a doctor, has a boyhood memory that won't leave him alone. In January 1945, just before the Liberation, some Dutch partisans killed a collaborator in front of his neighbors' house. The neighbors, terrified the Germans might think that they had done the killing, desperately dragged the body . . . and left it in front of Anton's house. Within a few minutes, the S.S. killed Anton's family. The events of 1945 are told and retold from many points of view, and by the end, the movie delivers on its *Rashomon* premise: The truth becomes many-sided, ambiguous, and finally unjudgeable. Dir. Fons Rademakers. (2/16/87) PG. **50**

BLACK WIDOW—(1 hr. 40 min.; 1987) A hardworking federal investigator (Debra Winger) becomes obsessed with a mercenary bitch (Theresa Russell) who marries, and then murders, a series of wealthy men. In a very deluxe Hawaii, both women wind up vying for the same man (the ineffably languorous Sami Frey). Screenwriter Ronald Bass and director Bob Rafelson take a fresh, nonexploitative approach to suspense, but *Black Widow* is neither scary nor violent (a thriller loses a lot when it gives up violence), and the psychological bond between the two women isn't developed enough (the suggestion of lesbian attraction isn't pursued). But the picture is well acted, and cinematographer Conrad Hall produces a gleaming surface. With Dennis Hopper and Nicol Williamson. (2/16/87) R. **20, 33, 515, 608, 623, 705, 717, 950, 962**

BLIND DATE—(1 hr. 35 min.; 1987) Reviewed in this issue. PG-13. **21, 30, 60, 85, 101, 106, 110, 112, 200, 206, 211, 214, 215, 220, 300, 302, 310, 314, 315, 322, 402, 504, 505, 506, 512, 514, 518, 523, 528, 529, 532, 600, 606, 609, 610, 611, 612, 616, 621, 625, 635, 700, 703, 706, 709, 718, 722, 724, 754, 759, 801, 809, 817, 819, 904, 910, 912, 916, 933, 937, 953, 955, 962, 967**

BURGLAR—(1 hr. 38 min.; 1987) Whoopi Goldberg stars as a bookseller on San Francisco's Haight Street who moonlights as a thief. With Bob Goldthwait and Lesley Ann Warren. Screenplay by Joseph Loeb III, Matthew Weisman, and Hugh Wilson, based on Lawrence Block's "Burglar" books. Dir. Wilson. R. **10, 30, 51, 68, 89, 100, 101, 111, 112, 204, 208, 209, 214, 217, 218, 219, 300, 301, 312, 316, 405, 503, 510, 518, 523, 530, 606, 608, 611, 621, 625, 631, 636, 705, 706, 711, 713, 714, 723, 724, 756, 803, 805, 810, 816, 902, 903, 911, 921, 956, 963**

CAPTIVE—(1 hr. 38 min.; 1987) A wealthy young British woman who has been kidnapped struggles for her survival and freedom. With Oliver Reed, Irina Brook, and Xavier Deluc. Written and directed by Paul Mayersberg. R. **53**

CHILDREN OF A LESSER GOD—(1 hr. 59 min.; 1986) William Hurt as a sympathetic and talented speech therapist for the deaf; Marlee Matlin as a young deaf woman who refuses his help but becomes his lover. The dramaturgy in this adaptation of Mark Medoff's award-winning play is largely conventional, but Marlee Matlin, who is deaf, breaks through the half-alive material. She is a small, dark, full-bodied beauty who combines egotism, pride, and humor in just the right amounts to make it impossible for any man to ignore or pity her. She focuses a more persistent, direct, and complex demand on William Hurt than any actress he's worked with so far, and he responds with the most fully felt work he's done in the movies. Dir. Randa Haines. (11/3/86) R. **11, 48, 88, 202, 215, 302, 527, 533, 618, 621, 623, 626, 637, 714, 723, 800, 808, 903, 931, 963, 969, 970**

★ **THE COLOR OF MONEY**—(1 hr. 57 min.; 1986) Martin Scorsese and screenwriter Richard Price pick up the character of Fast Eddie Felson (Paul Newman), the hero of *The Hustler,* 25 years later. Eddie has become a prosperous, though bored and cynical, Chicago liquor salesman. When he spots the young nine-ball hotshot Vincent (Tom Cruise), he decides to make the kid into a protégé and a great hustler. Using charm and flattery, Eddie takes over the Vincent's life and gets the kid's hard-nosed girlfriend (Mary Elizabeth Mastrantonio) to help him. Scorsese's direction, less anguished and soulful than in his earlier work, is nevertheless incisive. The first two thirds of the picture move along with exhilarating speed and power, yet after a while, it begins to feel thin and a little repetitive. When Fast Eddie gives up hustling and prepares to be a winner, the irony seems missing, as if Sylvester Stallone had dictated the ending. (10/27/86) R. **37, 66, 88, 308, 509, 510, 602, 606, 613, 621, 625, 627, 631, 634, 637, 701, 702, 706, 715, 762, 803, 815, 936, 953, 967**

"CROCODILE" DUNDEE—(1 hr. 38 min.; 1986) Australian Paul Hogan stars as an outback adventurer whose exploits in the wilderness bring him international attention. With Linda Kozlowski and Mark Blum. Dir. Peter Faiman. PG-13. **507, 519, 531, 626, 720, 969**

84 CHARING CROSS ROAD—(1 hr. 39 min.; 1987) Tea and crumpets entertainment. In 1949, Miss Helene Hanff (Anne Bancroft), a feisty New York script reader with a taste for old books, began a twenty-year correspondence with London bookseller Frank Doel (Anthony Hopkins), who satisfied her requests for good editions at reasonable prices. This tale (based on the published letters) of the tepid mutual regard of two epistolary bookworms may yield a tender sigh, but certainly no more than a sigh. Bancroft has a few funny moments, but she tries much too hard to be warm; as Doel, Hopkins is immensely dignified but really rather dim. Screenwriter Hugh Whitemore and director David Jones don't glamorize or condescend to the characters or their hunger for books, but no attempt is made to connect the books to the way they live. That great literature might have some meaning and relation to experience never seems to have occurred to anyone associated with the project. (3/2/87) PG. **10, 702**

★ **THE GOOD FATHER**—(1 hr. 30 min.; 1986) Anthony Hopkins has his best movie role yet—Bill Hooper, a London publishing executive who has split up with his wife and who is convinced that feminism has turned women against their husbands. When he meets Roger Miles (Jim Broadbent), a large, jolly man given to sudden weeping fits, his anger crystallizes. Bill goads Roger into starting a court case against *his* wife, who is threatening to pack off to Australia with their child and her lover, a woman. With the aid of a clever, swinish lawyer (Simon Callow), Bill has his revenge against women, though the revenge goes further than either husband had wanted. *The Good Father,* written by playwright Christopher Hampton (from a novel by Peter Prince), is a study in self-hatred and self-deception. The filmmakers have pulled off an Ibsen-like feat—the displacement of one man's obsession onto another's life—and the results are complex and fascinating. Dir. Mike Newell. (2/23/87) R. **63**

GOTHIC—(1 hr. 30 min.; 1986) A horror film, loosely based on the exploits of Lord Byron, Percy Bysshe Shelley, and Mary Godwin Shelley, set at Byron's Villa Diodati near Geneva in June 1816. With Gabriel Byrne, Julian Sands, Natasha Richardson, Myriam Cyr, and Timothy Spall. Screenplay by Stephen Volk. Dir. Ken Russell. R. **54**

THE HANOI HILTON—(2 hr. 10 min.; 1987) Reviewed in this issue. R. **52**

HEAT—(1 hr. 41 min.; 1987) Burt Reynolds is Nick Escalante, once a mercenary and now a compulsive gambler, who takes on the mob to avenge the savage beating of his ex-girlfriend. With Karen Young, Peter MacNicol, Howard Hesseman, and Diana Scarwid. Screenplay by William Goldman, based on his novel. Dir. R. M. Richards. R. **47**

★ **HOLLYWOOD SHUFFLE**—(1 hr. 22 min.; 1987) Slapdash, unevenly written and performed, but wildly funny. Robert Townsend, a young black actor and comic dissatisfied with the roles he was getting in Hollywood, wrote, directed, and stars in this exhilarating blast of anger and disgust. Townsend plays a mild, sweet young actor, Bobby Taylor, who is trying for a role as a pimp. Bobby's heart isn't in it, but it's the only game in town. At auditions, the astonishingly rude white producers, directors, and writers of black films keep demanding that the actors be more, y'know, *black,* more *street.* So the actors turn themselves into a bizarre new kind of Uncle Tom, snarling and grabbing at their crotches. Disgusted, Bobby withdraws into reveries, dreaming of a whole movie culture of black films, from *Rambro: First Young Blood* to *King Lear,* with himself playing the heroes. Townsend gives us a succession of movie-culture parodies, including a school for black actors taught by whites, and a pair of street-dude TV critics who shape their words in the air with their hands but speak in obscenities. The movie has its parched, earnest side, and the production is shlocky-looking, but it makes you laugh pretty much all the way through. (4/6/87) R. **11, 36, 87, 112, 216, 530, 904**

HOOSIERS—(1 hr. 53 min.; 1986) A sincere, dogged, and uninspired movie about an unorthodox basketball coach and the uproar he provokes in a fifties Indiana town. See it for Gene Hackman's quiet, rooted performance and for Dennis Hopper's moving work as a rummy who pulls himself together. Dir. David Anspaugh. (3/2/87) PG. **20, 501, 509, 513, 515, 520, 608, 700, 757, 815, 919, 938, 950, 964, 969**

I LIVED, BUT . . .—(1 hr. 58 min.; 1983) In Japanese, Eng. subtitles. A documentary portrait of the great director Yasujiro Ozu (*Tokyo Story*), including clips from many of his films and reminiscences of those who worked with him. Written and directed by Kazuo Inoue, who was Ozu's assistant and later directed under Ozu's tutelage. **1**

KANGAROO—(1 hr. 45 min.; 1986) An adaptation of the D. H. Lawrence novel about political and sexual intrigue in Australia, the nation to which he journeyed with his wife in 1922, disgusted with English censorship and xenophobia. With Colin Friels, Judy Davis, John Walton, and Julie Nihill. Screenplay by Evan Jones. Dir. Tim Burstall. R. **49**

LAW OF DESIRE—(1 hr. 40 min.; 1987) In Spanish, Eng. subtitles. The writer-director Pedro Almodóvar made a barbed satirical comedy a few years ago—*What Have I Done to Deserve This?*—that evoked Buñuel. But Almodóvar, in his new movie, has turned away from his vigorously blunt manner to something heavily romantic and knowing. The picture, though beautifully shot, is homoerotic kitsch—far from dull, but despite a few surprises, cloying and sticky. (4/6/87) **82**

LETHAL WEAPON—(1 hr. 47 min.; 1987) Women have been shrieking in the theaters at the sight of Mel Gibson's exposed rear in this cops-and-robbers thriller. In fact, Gibson's volatile performance as a suicidal, devil-may-care Los Angeles cop is the best thing by far in this absurdly violent movie, which has been overpraised from coast to coast. As the partner—a mature married man freaked out by Gibson's larks—Danny Glover is overbearing and mannered, and some of us could do without the chases, the torture scene, and the big fight at the end. An army of stunt men worked on the movie, phonying up the violence, but presumably Gibson's bum is authentic. Written by Shane Black. Dir. Richard Donner. (4/6/87) R. **7, 33, 51, 68, 85, 89, 100, 103, 106, 109, 111, 112, 204, 208, 209, 215, 217, 218, 220, 221, 300, 304, 306, 312, 313, 316, 403, 405, 503, 509, 518, 523, 525, 530, 532, 600, 606, 608, 611, 612, 616, 617, 618, 621, 625, 627, 705, 706, 708, 709, 711, 713, 715, 722, 754, 802, 817, 818, 819, 900, 902, 903, 918, 921, 934, 952, 958, 962, 970**

MAKING MR. RIGHT—(1 hr. 40 min.; 1987) In this comedy directed by Susan Seidelman (*Desperately Seeking Susan*), performance artist Ann Magnuson stars as a Miami public-relations consultant hired to make a space-traveling android (John Malkovich) into a media hero; Malkovich also plays the android's scientist-creator. Written by Floyd Byars and Laurie Frank. PG-13. **20, 64, 80, 200, 206, 220, 304, 509, 514, 526, 625, 634, 723, 757, 808, 917, 938, 962**

MAN FACING SOUTHEAST—(1 hr. 45 min.; 1986) In Spanish, Eng. subtitles. This almost-good melancholy science-fiction picture from Argentina is about a disillusioned psychiatrist and a Christ-like patient at the shrink's clinic who may or may not be from outer space. There's a good lyrical-mystical bit at the end in which the Martian (or whatever he is) takes over the podium during Beethoven's Ninth, causing the other patients at the clinic, miles away, to dance joyously. Much of the rest of the picture is unproductively moody and static. See it if you're in a dreamy, self-pitying mood. Written and directed by Eliseo Subiela. (4/6/87) R. **54**

MANNEQUIN—(1 hr. 30 min.; 1987) In this contemporary comedy, a young department-store stockroom clerk falls for a beautiful mannequin that comes alive only for him. With Andrew McCarthy, Kim Cattrall, and Estelle Getty. Dir. Michael Gottlieb. PG. **608, 620, 626, 704, 714, 763, 764, 812, 821, 900, 962**

★ **MARLENE**—(1 hr. 36 min.; 1984) In English and German, Eng. subtitles. Maximilian Schell's first-rate documentary portrait of the aging Marlene Dietrich. Schell entered Dietrich's Paris apartment with the understanding that he would not be able to photograph her, but in the course of the interviews, he challenges, provokes, and contradicts; he draws her out, taunting her into a fascinating display of egotism, lying, contentiousness. Her acrid temperament—twenties-Berlin cynicism overlaid with hard-boiled American professionalism—seems to deny sentiment, but actually, as we learn, it's just Dietrich's own form of sentiment. Schell makes expert use of the usual film excerpts and documentary footage, but the true originality of the

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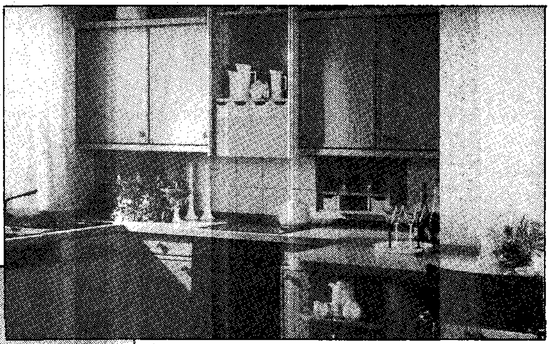

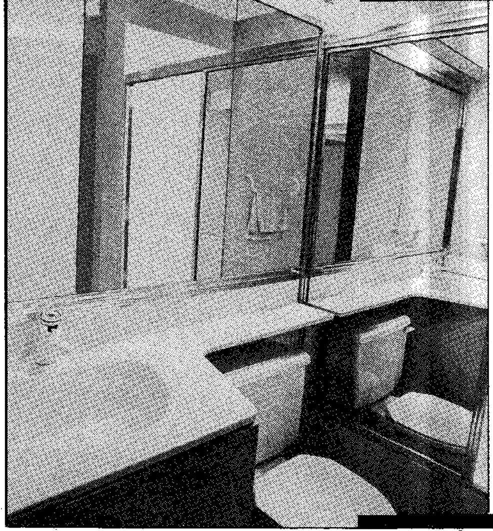

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movie is the way it pursues the clash of temperament between interviewer and star. (11/24/86) **81**

★ **MONA LISA**—(1 hr. 44 min., '86) A beautiful and heartbreaking gangster film set in London. The great Bob Hoskins plays the small-time strong-arm George, who returns from prison and is given a job as cover and driver for Simone (Cathy Tyson), an elegant black prostitute. Seven years earlier, he took the fall for the vicious London porn-world boss Mortwell (Michael Caine), and now he becomes Simone's protector, knight, and patsy. Hoskins is short, barrel-chested, and balding, with a mouth that can turn into an oval of rage. Tyson, only twenty, is physically astonishing—very tall, with the most beautiful mocha skin and thick, abundant hair. She has the high-strung look of an Asian princess, and she talks like a princess, too, in low, soft, yet authoritative tones. Everything in this movie works together—the drama has a wonderful fatalistic pull. Dir. Neil Jordan. (6/16/86) R. **11**

A NIGHTMARE ON ELM STREET, PART 3: DREAM WARRIORS—(1 hr. 36 min.; 1987) The teenagers of Elm Street fight the monstrous Freddy Krueger (Robert Englund) by entering their dreams. With Heather Langenkamp, Patricia Arquette, Priscilla Pointer, and Craig Wasson. Written by Wes Craven and Bruce Wagner. Dir. Chuck Russell. R. **36, 67, 89, 108, 109, 112, 209, 211, 212, 213, 217, 218, 304, 305, 306, 400, 512, 530, 601, 606, 608, 625, 705, 715, 763, 901, 904, 905, 906, 911, 913, 931, 950, 962, 970**

OUTRAGEOUS FORTUNE—(1 hr. 36 min.; 1987) Shelley Long, who has perfect features and a perky manner, and Bette Midler, long of jaw and sounding like Telly Savalas, are awfully funny together in this new-style formula comedy from Disney. Long, a high-minded student actress, applies for classes with a famous, bearded, heavy-accented teacher (my God, the great Korzenowski!) and is outraged when Midler, a soft-core-porn actress off the streets, also gets into the class. The movie, which has been put together with enough calculation to send a rocket to Pluto, is a female buddy-buddy movie that becomes a boring chase comedy. The script, an original by a young writer named Leslie Dixon, appears to have been plotted on a graph: Long and Midler are polar opposites in looks, temperament, and manner, and the dialogue is all bicker-bicker-bicker. But the two ladies are funny. Dir. Arthur Hiller. (2/9/87) R. **20, 36, 52, 88, 200, 220, 304, 309, 317, 404, 501, 504, 508, 512, 516, 518, 519, 524, 530, 601, 608, 611, 616, 624, 625, 636, 706, 709, 710, 714, 722, 725, 755, 760, 803, 808, 810, 814, 904, 917, 933, 950, 951, 952, 958, 962, 966, 968, 971**

★ **PLATOON**—(1 hr. 51 min.; 1986) Despite obvious flaws, writer-director Oliver Stone's movie is a great work—the Vietnam movie that many have longed for or dreaded. The hero is a middle-class college dropout (Charlie Sheen) who wants an authentic life and volunteers for the Army in 1967. At first, face to face with North Vietnamese regulars, he panics, but he steadies himself and soon becomes a first-rate soldier. Yet, having found his nerve, he almost becomes a monster, brutalizing Vietnamese who get in the way. The movie realizes the psychological and physical details of massacre with terrifying power. And for the awesome final battle at night, Stone screws the combat footage to a level of tension just under panic. The scenes of the men relaxing, written in the paranoid idiom of the late sixties, are all marvelously played by the large cast. In retrospect, the hero is too straight and good, and his narration too explicit and literary, but these mistakes don't hurt too much. With Tom Berenger as the Ahab-like Sergeant Barnes and Willem Dafoe as the humane Sergeant Elias; Keith David, Kevin Dillon, and John C. McGinley. (12/15/86) R. **24, 31, 62, 85, 89, 101, 106, 108, 112, 200, 212, 213, 219, 300, 304, 305, 306, 313, 315, 318, 401, 500, 505, 506, 509, 512, 514, 518, 530, 603, 606, 608, 610, 611, 612, 616, 621, 625, 631, 634, 635, 703, 706, 708, 709, 723, 724, 754, 761, 800, 806, 807, 809, 819, 904, 916, 919, 920, 933, 938, 952, 962, 971**

POLICE ACADEMY 4: CITIZENS ON PATROL—(1 hr. 28 min.; 1987) The inept academy grads return to train an odd group of civilians for community patrols. With Steve Guttenberg, Bubba Smith, Tim Kazurinsky, G. W. Bailey, Colleen Camp, George Gaynes, and Bobcat Goldthwait. Written by Gene Quintano. Dir. Jim Drake. PG. **6, 33, 44, 65, 85, 89, 91, 100, 102, 103, 104, 106, 107, 109, 111, 112, 209, 215, 217, 218, 220, 221, 300, 301, 303, 309, 312, 316, 318, 403, 405, 503, 505, 506, 509, 510, 518, 520, 523, 530, 532, 603, 606, 608, 611, 621, 625, 631, 634, 635, 638, 706, 708, 709, 713, 714, 721, 723, 724, 752, 756, 758, 801, 811, 816, 818, 900, 902, 903, 918, 933, 934, 937, 955, 962, 971**

RADIO DAYS—(1 hr. 28 min.; 1987) Woody Allen's satirical commemoration of forgotten lives from the great days of American radio is exquisitely crafted but depressed and muffled. Woody weaves together two groups of people—his large family, living together in awkward, angry intimacy in a Rockaway house, and a number of "glamorous" radio performers and personalities enjoying the high life. The distance between the shabby neighborhood Jews and the celebrity swells is bridged by radio's music and gab. If Woody can't work up much anger at these people, he can't work up much love for them, either (Mia Farrow's floozy turned radio gossip and Dianne Wiest's maiden aunt are welcome exceptions). Some of the vignettes are funny, others are just a whisper; the anecdotal structure is sustained but also a little monotonous. With a very large cast of Woody Allen regulars, some guests, and an appearance at the end (worth waiting for) by Diane Keaton. (2/9/87) PG. **24, 46, 62, 87, 201, 307, 500, 515, 521, 522, 526, 610, 630, 710, 714, 716, 720, 917, 932, 935, 951, 957, 961, 970**

★ **RAISING ARIZONA**—(1 hr. 32 min.; 1987) Nicolas Cage (of the hangdog expression), a thief addicted to knocking over 7-Eleven stores, and tight-lipped little Holly Hunter, his wife, are an Arizona couple unable to have a child. When a noisy furniture salesman and his wife bring forth quintuplets, the young couple steals one of the children. What they've done doesn't register on them as a crime; they want to hold on to the child and give him a conventional upbringing. But everything, and everyone, gets in the way. This movie by Joel and Ethan Coen starts as a kind of comic ballad (narrated by Cage, it might be called "The Ballad of a Recidivist") and becomes a raucous chase, but it never loses its sweet-natured farcical tone. As in their first film, *Blood Simple,* the filmmakers (Joel directs, Ethan produces, and they both write) find reserves of dignity in dopey characters. The Coens may find stupidity funny, but they never condescend—the movie's two lead dummies, you are sure, deserve to have a kid. With John Goodman as an escaped con. (3/16/87) PG-13. **5, 22, 61, 84, 112, 203, 210, 214, 219, 302, 304, 309, 313, 404, 503, 505, 516, 518, 525, 527, 529, 606, 608, 611, 612, 619, 625, 706, 708, 721, 723, 724, 753, 755, 801, 816, 820, 903, 920, 921, 937, 956, 962, 967**

★ **A ROOM WITH A VIEW**—(1 hr. 50 min.; 1986) The filmmaking team of James Ivory (director), Ismail Merchant (producer), and Ruth Prawer Jhabvala (screenwriter) has finally broken through. Their adaptation of E. M. Forster's early (1908) novel is funny, vivid, physically active, and gloriously beautiful. The filmmakers have kept Forster's ardent tone as well as his satirical wit. The heroine, Lucy Honeychurch (Helena Bonham Carter), is an upper-middle-class girl stifled by her upbringing. In Florence, confronted by violent death and physical passion, she begins to wake up. Cranky and self-deluding, she's not a great heroine, but her unfinished character becomes a battleground on which the forces of social convention and paganism engage in a desperate struggle. With Maggie Smith, Denholm Elliott, and Daniel Day Lewis. (3/17/86) **11, 84, 200, 200, 210, 304, 308, 522, 613, 807, 957**

★ **SCENE OF THE CRIME**—(1 hr. 30 min.; 1986) In French, Eng. subtitles. A dark, flowing sex-and-murder thriller, set in southwestern France, from director André Téchiné. Catherine Deneuve, the glacéed international beauty, gives a surprisingly detailed and emotional performance as a divorced bourgeoise living in an angry state of frustration. Her son, a duplicitous thirteen-year-old, protects a runaway convict, and then Deneuve falls in love with the guy, which drives an Oedipal wedge between her and the boy. Téchiné has submitted his irrepressible romanticism to a disciplined narrative. The movie isn't believable, but it's emotionally and visually satisfying. With Wadeck Stanczak as the outlaw, the extraordinary-looking Claire Nebout as Stanczak's old girlfriend, Danielle Darrieux as Deneuve's mother, and Victor Lanoux as her ex-husband, a low-voiced sadist. (2/2/87) **11, 81, 719, 813**

THE SECRET OF MY SUCCESS—(1 hr. 49 min.; 1987) A comedy starring Michael J. Fox as a clever young man from Kansas who arrives in New York and becomes an overnight success in business. With Helen Slater and Richard Jordan. Screenplay by Jim Cash, Jack Epps Jr., and A. J. Carothers; story by Carothers. Dir. Herbert Ross. PG-13. **24, 35, 67, 88, 101, 102, 110, 203, 209, 210, 215, 216, 217, 302, 304, 313, 316, 317, 400, 404, 504, 505, 509, 518, 519, 524, 532, 601, 611, 612, 613, 617, 618, 621, 625, 627, 631, 634, 637, 701, 705, 709, 713, 716, 718, 723, 724, 754, 755, 800, 805, 807, 819, 821, 900, 916, 917, 931, 933, 962, 970**

SOME KIND OF WONDERFUL—(1 hr. 35 min.; 1987) A high-school student with limited finances wants to be an artist—but works in a garage—and falls for a girl whom wealthier boys are after as well. With Eric Stoltz, Mary Stuart Masterson, Craig Sheffer, and Lea Thompson. Written by John Hughes. Dir. Howard Deutch. PG-13. **24, 80, 213, 311, 502, 509, 620, 626, 714, 723, 725, 938, 954, 968**

SOREKARA—(2 hr. 10 min.; 1986) In Japanese, Eng. subtitles. In early-20th-century Japan, the wayward son of a wealthy businessman becomes involved in a love triangle that could scandalize his family and alienate his best friend. Dir. Yoshimitsu Morita. **81**

★ **STREET SMART**—(1 hr. 37 min.; 1987) A clever, sarcastic little melodrama about journalistic ethics and an educated white boy's habits of evasion. Christopher Reeve plays Jonathan Fisher, a reporter for the glossy weekly *New York Journal* (i.e., *New York* Magazine). Stymied, Jonathan, who's not much of a reporter, fakes a story about the life-style of a black pimp. At the same time, he gets involved with a real pimp, Fast Black (Morgan Freeman), whom he thinks he can handle. But Fast Black turns out to be a violent psychopath—Jonathan is in way over his head, and he gets other people in trouble. The movie shows how someone can be fascinated by a criminal and yet not understand the first thing about him—that he's willing to use violence to get his way. Christopher Reeve plays Jonathan as smarmy and weak, which took some guts, and Morgan Freeman gives the performance of a lifetime. Kathy Baker is also excellent, as a sad Eighth Avenue prostitute. Written by David Freeman. Dir. Jerry Schatzberg. (3/30/87) R. **39, 60, 221, 306**

★ **SWIMMING TO CAMBODIA**—(1 hr. 27 min.; 1987) A triumph for the actor and monologuist Spalding Gray. For this movie version, directed with great flair by Jonathan Demme, Gray cut in half the three-hour theatrical monologue he had been developing for years, but nothing essential is missing. On the surface, the monologue covers what happened to him when he played a small role in *The Killing Fields,* the somberly spectacular 1984 British movie about the destruction of Cambodia. Gray tells us what went on during the shooting (in Thailand) and what the crew did while relaxing at Thai beaches, hotels, and whorehouses. Yet he gives us not just the events but the subjective meaning of an experience—his perceptions at the time and the way they've changed. Before our eyes, his ego shreds: This "passive-aggressive unconscious coward" stays open to the vibrations of cruelty, paranoia, and pleasure passing through the air. At times, as he talks of a sex show in Bangkok, or a day at the beach, the dialogue between ease and unease, pleasure and dismay, is reminiscent of Twain, Henry Miller, Vonnegut. (3/23/87) **82**

★ **THERESE**—(1 hr. 30 min.; 1986) In French, Eng. subtitles. Alain Cavalier's extraordinarily moving and perverse film about Saint Thérèse of Lisieux. One of four sisters to join the Carmelites in the late 19th century, Thérèse entered the nunnery at 15, contracted tuberculosis, and died at 24. She did not, in the ordinary sense of the word, do anything (teach, nurse, heal); she wasn't burned at the stake or raped by Tartars. Yet when she was canonized in 1925, Pope Pius XI hailed her as "the greatest saint of modern times" (a phrase that could have been written by a movie critic). The movie is fleshy and erotic, and no exercise in piety—you either concentrate entirely on this mad, inspired girl or stop looking. As Thérèse, the young actress Catherine Mouchet has a touching homeliness interrupted by a sudden beautiful smile. (1/12/87) **81**

THREE FOR THE ROAD—(1 hr. 30 min.; 1987) A senator's aide, with the help of his intellectual roommate, sets out to find the senator's rebellious daughter and deliver her to reform school. With Charlie Sheen, Kerri Green, Alan Ruck, and Sally Kellerman. Screenplay by Richard Martini, Tim Metcalfe, and Miguel Tejada-Flores; story by Martini. Dir. B.W.L. Norton. PG. **20, 41, 52, 109, 200, 215, 221, 300, 306, 309, 314, 508, 510, 518, 602, 625, 702, 724, 936, 956, 962, 969**

★ **TIN MEN**—(1 hr. 49 min.; 1987) Barry Levinson, who made the classic 1982 comedy *Diner,* here returns to Baltimore and shows us what the boys in that film might have become. It's 1963, and two short, vindictive aluminum-siding salesmen, "B.B." Babowsky (Richard Dreyfuss) and Ernest Tilley (Danny DeVito), bang their Cadillacs into each other, and a quarrel explodes. The fight grows into a mutual obsession. B.B. is a smart hustler, and Tilley is a dumb one, but they are both bastards; in certain moods, they can be shrewd and funny, but a woman looking at them could only despair. As B.B., Dreyfuss summons up an ugly, thrusting aggressiveness, which he uses well as a comic style. And DeVito is better than usual. *Tin Men* is wonderfully paced, with plenty of room for Levinson's dialogue to flower and thicken, but the story doesn't command us half as much as the background it emerges from. With Barbara Hershey as Tilley's wife. (3/9/87) R. **5, 25, 34, 54, 85, 110, 112, 203, 204, 214, 215, 220, 302, 304, 307, 310, 313, 322, 401, 504, 512, 514, 516, 517, 527, 530, 600, 606, 609, 611, 612, 618, 625, 633, 700, 706, 707, 722, 724, 754, 759, 802, 808, 818, 819, 904, 914, 915, 917, 936, 952, 963, 967, 971**

WORKING GIRLS—(1 hr. 30 min.; 1986) A look at the workaday world of women in a contemporary Manhattan brothel. With Louise Smith, Ellen McElduff, Amanda Goodwin, and Marusia Zach. Screenplay by Lizzie Borden and Sandra Kay. Dir. Borden. **4, 45, 200, 526**

REVIVALS

AFTER HOURS—(1 hr. 36 min.; 1985) Martin Scorsese's black comedy about a terrible date. An ordinary young man (Griffin Dunne) meets a girl (Rosanna Arquette), goes to visit her in SoHo, and suffers one absurd, frightening, and humiliating experience after another. Scorsese captures the hell of being a single person in New York, but he keeps increasing the craziness until the movie loses its paranoid accuracy and becomes a sub-Fellini carnival. With John Heard, Teri Garr, Cheech and Chong, and Linda Fiorentino. **2**

ANNIE HALL—(1 hr. 33 min.; 1977) One of Woody Allen's best, an almost perfect blending of satire and romance. This was the first movie in which Woody jettisoned his schlump character and turned loose his aggression. At the time, the effect was exhilarating. Co-starring Diane Keaton as the Wisconsin girl who comes to Manhattan. **83**

THE ARISTOCATS—(1 hr. 18 min.; 1970) The Disney animated feature about a family of French cats who inherit their mistress's millions. With the voices of Eva Gabor, Phil Harris, Sterling Holloway, Scatman Crothers, and Paul Winchell. Based on a story by Tom McGowan and Tom Rowe. Maurice Chevalier sings the title song. Dir. Wolfgang Reitherman. G. **20, 38, 40, 42, 88, 91, 101, 106, 200, 202, 204, 206, 215, 218, 220, 300, 304, 306, 309, 313, 319, 504, 508, 510, 513, 518, 601, 611, 612, 616, 621, 624, 625, 631, 708, 709, 713, 715, 723, 754, 756, 764, 803, 810, 815, 900, 902, 915, 919, 931, 951, 961, 964, 967, 971**

BARBARELLA—(1 hr. 38 min.; 1968) A very funny, very imaginative, very sexy comic strip of a movie. Jane Fonda is a wonderful heroine in marvelous costumes in the 41st century. John Phillip Law is a handsome, sturdy birdman. Dir. Roger Vadim. **1**

COUP DE GRACE—(1 hr. 35 min.; 1976) In German and French, Eng. subtitles. Largely a story of failure—of unrequited love and unsuccessful war and the execution of one friend by another in post-revolutionary Russia. One of Volker Schlöndorff's best and least manipulative works. With Margarethe von Trotta. **9**

EDUCATING RITA—(1 hr. 50 min.; 1983) Lewis Gilbert's very decent version of Willy Russell's London stage hit. Michael Caine is wonderful as a weary alcoholic English professor who is awakened by a working-class student with an unappeasable hunger for literature. As the student, Julie Walters conveys the stirringly old-fashioned notion that education is a way of becoming a better human being. **2**

FOLIES-BERGERE—(1 hr. 24 min.; 1935) Maurice Chevalier plays a lady-killing music-hall headliner who masquerades as a banker (that old "perfect double" ploy); he must fool the bank officials downstairs and the banker's wife upstairs. Chevalier is a bit long in the tooth for the part, but he has more vitality than performers half his age, and makes this silly farce career along briskly. Ann Sothern is very cute as his indignant, foul-tempered mistress. Dir. Roy Del Ruth. **8**

THE GENERAL—(1 hr. 16 min.; 1927) Buster Keaton's masterpiece, a film about love and the Civil War that is so grand pictorially you may be reminded of *The Birth of a Nation.* The laughs build slowly, in long sequences that are exquisitely poised. The story: Buster becomes a hero for the South in order to win his girl, taking a locomotive, *The General,* deep into northern territory. **83**

GENTLEMEN PREFER BLONDES—(1 hr. 31 min.; 1953) Marilyn Monroe plays eyelash-batting Lorelei Lee, the girl with a calculating machine for a heart. Though it's no equal in wit or poignancy, Anita Loos loved this version of her novel about two friends—one out for a rich husband, the other (Jane Russell) for true love—and the suckers, playboys, and clowns they make short work of. The two women deliver the songs with spirit and act with the confidence of two tanks. A very enjoyable movie. Dir. Howard Hawks. **86**

THE HUSTLER—(2 hr. 15 min.; 1961) Robert Rossen's great emotional melodrama about a young pool hustler (Paul Newman) who falls into the hands of a corrupt gambler (George C. Scott). The movie has its downbeat, black-and-white, hardboiled side and also a florid tone that may remind you of fifties theater (i.e., Tennessee Williams and William Inge). With Jackie Gleason as the legendary Minnesota Fats. A richer film than the recent sequel, *The Color of Money.* **1**

THE MYSTERY OF PICASSO—(1 hr. 18 min.; 1955) A documentary collaboration between Pablo Picasso and director Henri-Georges Clouzot, out of general release for 25 years and re-released in 1986. The works depicted were created especially by Picasso for the film and, according to a prior arrangement, destroyed upon its completion. **1**

THE PHILADELPHIA STORY—(1 hr. 51 min.; 1940) Katharine Hepburn must choose between Cary Grant and Jimmy Stewart (we should all have such problems). This urbane comedy revived Hepburn's career—seeing it, you wonder how she could ever have been labeled "box-office poison." Stewart won an Oscar for his portrayal of a mild-mannered young reporter. Dir. George Cukor. **86**

STARDUST MEMORIES—(1 hr. 31 min.; 1980) Woody Allen plays a famous film director who martyrs himself to his foolish, adoring fans at a meet-the-filmmaker weekend sponsored by a prominent critic. The movie is Woody's imitation of *8½,* Fellini's masterpiece about a director panicking and coming apart at the seams. Woody's anguished mixture of contempt and self-pity is exhausting—even a little morbid. With Charlotte Rampling. **83**

THE TEN COMMANDMENTS—(3 hr. 39 min.; 1956) Yul Brynner, as Ramses, having lost his entire army in the Red Sea, returns to the palace, sits down on the throne, and is greeted by Anne Baxter, as Nefertiti, with the remark, "You're not a god—you're not even a *man!*" Has there ever been a more entertainingly ludicrous spectacle than this? With Charlton Heston, Debra Paget, Edward G. Robinson, etc., etc. Directed by Cecil B. DeMille with thumping vulgarity. **86**

THE WILD ONE—(1 hr. 19 min.; 1954) Brando becomes a myth. It is dated, sometimes ludicrous, and finally rather moralistic, but it offers the great man's definitive portrait of the disaffected fifties rebel—a biker, before bikers became commonplace. "What are you rebelling against?" a woman asks. Brando's reply: "Whaddya got?" With Lee Marvin. Dir. Laslo Benedek. **9**

WOMAN OF THE YEAR—(1 hr. 52 min.; 1942) Katharine Hepburn as a globe-trotting newspaper columnist with sophisticated friends; Spencer Tracy as a tough sportswriter at home in the press box at Yankee Stadium. Their first film together, written by Michael Kanin (brother of Garson) and Ring Lardner Jr., is one of their best. To see this movie now is a shock; it appears to have been made in a period in which men and women, for all their quibbles, actually liked each other. Dir. George Stevens. **86**

YENTL—(2 hr. 14 min.; 1983) Barbra Streisand's ambitious directorial debut, a sensitive and often witty musical adaptation of an Isaac Beshevis Singer story about *shtetl* life. Yentl (Streisand), a quick-witted girl who studies in secret the holy books forbidden to women, cuts her hair, dons a suit, and enrolls in a yeshiva as a boy. Streisand handles this comedy of role reversal with amazing delicacy. With Mandy Patinkin and Amy Irving, who are superb. **86**

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Wednesday, April 8

BARBARA COOK—*A Concert for the Theatre:* An evening of entertainment by the great lady who offers most of the songs that she helped make famous. Previewing now prior to a 4/15 opening. Tue. through Thu. at 8, $20 to $30; Fri. and Sat. at 8, Sat. at 2, Sun. at 3, $25 to $35. **Ambassador Theatre,** 219 West 49th Street (239-6200). All major credit cards. 2 hr.

A MONTH OF SUNDAYS—Jason Robards stars in a play by Bob Larbey, who makes his playwrighting debut telling of a cynical widower who finds happiness terrorizing the nurses and aides as the "bad boy" in a retirement home. The director is Gene Saks and featured in the cast are Patricia Elliott, Lynne Thigpen, Richard Portnow, Salem Ludwig, and Felicity LaFortune. Mon. through Sat. at 8, Sun. at 2, $22.50 to $37.50; Wed. at 2, $17.50 to $32.50. Previewing now prior to a 4/16 opening. **Ritz Theatre,** 219 West 48th Street (582-4022). All major credit cards. 2 hr. 10 min.

THE REGARD OF FLIGHT—Bill Irwin stars in his own comedy featuring mime and music, together with M. C. O'Connor and Doug Skinner (who wrote the music). Tue. through Thu. at 8, Sun. at 7:30, $25; Fri. and Sat. at 8, Sun. at 2, $30. Previewing now prior to a 4/12 opening; runs through 4/26. **Vivian Beaumont Theater,** Lincoln Center (239-6200). 1 hr. 50 min. All major credit cards. **IRLS**

SLEIGHT OF HAND—John (*Agnes of God*) Pielmeier's suspense thriller, a mix of magic and murder with magic and illusionary effects, directed by Walton Jones and starring Jeffrey De Munn, Harry Groener, Sharon Schlarth, and Cecilia Peck. Previewing now prior to a 4/26 opening. Mon. through Fri. at 8, Sat. at 2 and 8, Wed. at 2; preview prices through 4/11, $15; 4/13 through 18, $20; 4/21 through 25, $25. **Cort Theatre,** 138 West 48th Street (239-6200). 2 hr. All major credit cards.

Monday, April 13

PYGMALION—Peter O'Toole, Amanda Plummer, Lionel Jeffries, Dora Bryan, and John Mills are all stars in this latest revival of George Bernard Shaw's classic comedy about a professor who wagers that he can transform a cockney flower girl into a gentlewoman who could pass for a duchess within six months; directed by Val May. Featured in the cast are Mary Peach, Osmund Bullock, and Kirsti Pooley. (Needless to say, the famous musical *My Fair Lady* was based on *Pygmalion.)* Previews start 4/13 prior to a 4/21 opening. Mon. through Sat. at 8, Sat. at 2, $32.50 to $42.50, Wed. at 2, $27.50 to $37.50; through 7/18. **Plymouth Theatre,** 236 West 45th Street (239-6200). 2 hr. 50 min. All major credit cards. **IRLS**

Now Playing

BIG RIVER—Musical based on Mark Twain's *Adventures of Huckleberry Finn,* with book by William Hauptman, music and lyrics by Roger Miller; directed by Des McAnuff, now in its third year. With Brian L. Green, George Merritt, Susan Browning, Franz Jones, Clint Allen, Andi Henig, Jennifer Leigh Warren, Michael McCarty, Aramis Estevez. There are enjoyable performances from all, masterly sets, and rhythmic direction. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $36 to $45; Wed. at 2, $32 to $40. **Eugene O'Neill Theatre,** 230 West 49th Street (246-0220). 2 hr. 35 min. All major credit cards. ● ● **IRLS**

BLITHE SPIRIT—Richard Chamberlain, Blythe Danner, Judith Ivey, and Geraldine Page in a revival of the 1941 comedy by Noël Coward about a mystery writer who engages an eccentric medium of formidable powers to carry out research on his next book; directed by Brian Murray. Featured in the cast are William LeMassena, Patricia Conolly, and Nicola Cavendish. Tue. through Sat. at 8, $25 to $42.50; Wed. at 2, $20 to $37.50; Sat. at 2, Sun. at 3, $25 to $42.50. **Neil Simon Theatre,** 250 West 52nd Street (757-8646). 2 hr 20 min. All major credit cards. **IRLS**

BROADWAY BOUND—Linda Lavin, John Randolph, Jonathan Silverman, Philip Sterling, Phyllis Newman, and Jason Alexander appear in the final installment of Neil Simon's semi-autobiographical trilogy. Eugene (Silverman) has left the Army and, with his brother Stanley (Alexander), is pursuing a radio-writing career; directed by Gene Saks. Mon. through Sat. at 8, $27.50 to $40; Sat. at 2, $25 to $35; Wed. at 2, $20 to $32.50. **Broadhurst,** 235 W. 44th St. (239-6200). 2 hr. 40 min. All major credit cards. **IRLS**

LA CAGE AUX FOLLES—Keene Curtis and Peter Marshall star in a musical comedy set in the south of France, based on the French stage comedy by Jean Poiret. The book is by Harvey Fierstein, the music is by Jerry Herman, the direction by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness, and is altogether a quietly moving love story, with glorious sets and costumes. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $37.50 to $47.50; Wed. at 2, $32.50 to $42.50; some balcony seats $10. **Palace Theatre,** Broadway and 47th Street (757-2626). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

CATS—The London musical, based on T. S. Eliot's *Old Possum's Book of Practical Cats,* with a cast of 23 talented American "cats." The music is by Andrew Lloyd Webber; the director is Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction, and almost too much dazzlement. It may last forever. Mon. through Fri. at 8, Sat. at 2 and 8, $30 to $45; Wed. at 2, $25 to $40. **Winter Garden,** Broadway and 50th St. (239-6200). 2 hr. 45 min. All major credit cards. ● ● **IRLS**

A CHORUS LINE—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's score. Practically none of the original cast remains, but the replacements are entirely satisfactory, and the wondrous Donna McKechnie's back playing her original role. Mon. through Sat. at 8, Wed. and Sat. at 2; $30 to $45. **Shubert Theatre,** 225 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards. ● ●

COASTAL DISTURBANCES—Another promotion from the Off Broadway stage is Tina (*Painting Churches*) Howe's play, a love story set on a private beach in the last days of summer; directed by Carole Rothman. With Rosemary Murphy, Annette Bening, Timothy Daly, Heather Mac Rae, Addison Powell, Jonas Abry, Ronald Guttman, Jean De Baer, and Angela Goethals. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $30, except Sat. at 8, $33. **Circle in the Square Theatre,** 1633 Broadway (239-6200). 2 hr. 20 min. All major credit cards. **IRLS**

DROOD—Rupert Holmes's musical (suggested by the unfinished novel by Charles Dickens) lets the audience complete what Dickens was unable to do; directed by Wilford Leach. Featured in the cast are George Rose, Karen Morrow, Donna Murphy, and Howard McGillin. This version proves as frisky as the Central Park original, and the Victorian music-hall atmosphere is even more persuasive in a red-plush setting. Mon. through Sat. at 8, Wed. and Sat. at 2. All performances except for those on the Wed. matinees at 2 ($25 and $35) are $35 and $45. $15 tickets for the last row of the balcony are on sale the day of the performance. **Imperial Theatre,** 249 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. ● **IRLS**

FENCES—James Earl Jones stars in August Wilson's drama, which depicts the emotional upheavals of a man whose whole life is dominated by the conviction that he could have played professional baseball in his youth, and the effect this has on his family relationships; directed by Lloyd Richards. With Mary Alice, Ray Aranha, Charles Brown, Frankie Faison, Courtney Vance. This is a dignified, understatedly eloquent, elegant play, artfully controlled, and well-nigh flawless. Tue. through Thu. at 8, $10 to $32; Fri. and Sat. at 8, Sat. at 2, Sun. at 3, $15 to $35; Wed. at 2, $8 to $27.50. **46th Street Theatre,** 226 W. 46th St. (221-1211). 2 hr. 30 min. **IRLS**

42ND STREET—Elizabeth Allen, Jamie Ross, Clare Leach, Lee Roy Reams, and Denise Lor are the stars of a musical based on Bradford Ropes's novel which was made into the 1933 film of the same name. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; book is by Michael Stewart and Mark Bramble, music and lyrics by Harry Warren, and Al Dubin. Tue. through Sat. at 8, Sat. and Wed. at 2, Sun. at 3, $27.50 to $45. **St. James Theatre,** 246 W. 44th St. (239-6200). 2 hr. 15 min. All major credit cards. ● ●

I'M NOT RAPPAPORT—Hal Linden, Christine Estabrook, and Ossie Davis star in Herb (*A Thousand Clowns*) Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two old-timers; directed by Dan Sullivan. With James Rebhorn, Richard E. Council, Josh Pais, and Jane Fleiss. Tue. through Thu. at 8, $30 to $35; Fri. and Sat. at 8, $32.50 to $37.50; Wed. and Sat. at 2, Sun. at 3, $27.50 to $35. **Booth,** 222 W. 45th St. (239-6200). 2 hr. 15 min. All major credit cards. ● **IRLS**

JACKIE MASON'S THE WORLD ACCORDING TO ME—"One of the world's most famous stand-up comedians" appears in an uproariously funny one-man show. Tue. through Sat. at 8, Sat. at 2, Sun. at 3; $15 to $30. **Brooks Atkinson Theatre,** 256 West 47th Street (245-3430). All major credit cards. 2 hr. **IRLS**

ME AND MY GIRL—Robert Lindsay, Maryann Plunkett, and George S. Irving star in the revival of a 1937 musical ("which is often downright adorable—we might even call it lovable!": John Simon speaking) by L. Arthur Rose, Douglas Furber, and Noel Gay; directed by Mike Ockrent. An aristocratic family learns that a vulgar cockney has inherited the title and attempts to convert him into a nobleman. Featured in the very talented cast are Jane Summerhays, Jane Connell, Nick Ullett, Timothy Jerome, Thomas Toner, Leo Leyden, Justine Johnston, Elizabeth Larner, Eric Huton. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $35 to $47.50; Wed. at 2, $30 to $40. **Marquis,** 46th St. and Broadway (382-0100). 2 hr. 30 min. **IRLS**

THE MIKADO—The Stratford (Canada) Festival production of the Gilbert and Sullivan operetta, directed and choreographed by Brian MacDonald, has been brought to Broadway by popular demand after a rousing week at City Center. Featured in the lively cast are Eric Donkin, Richard McMillan, Marie Baron, John Keane, Avo Kittask, Paul Massel, Karen Wood, Karen Skidmore, and Arlene Meadows. Tue. through Sat. at 8, Sat. and Wed. at 2, Sun. at 3; $25 to $42.50. **Virginia Theater,** 245 West 52nd Street (977-9370). 2 hr. 15 min. All major credit cards. **IRLS**

LES MISERABLES—A musical, based on the Victor Hugo novel; book by Alain Boublil and Claude-Michel Schonberg, and music by the latter, lyrics by Herbert Kretzmer, with additional material by James Fenton; and adapted and directed by Trevor Nunn and John Caird with their customary panache. Colm Wilkinson, an Irish tenor who acts as well as he sings, which he does ravishingly, is Jean Valjean; others in the cast are Terrence Mann, Frances Ruffelle, Randy Graff, Leo Burmeseter, and Jennifer Butt. Story is of a fugitive pitted against a cruel and self-righteous police inspector in a lifelong struggle to evade capture. Mon. through Sat. at 8, Sat. at 2; $30 to $47.50. (Wed. at 2:30, only through 4/22, $20 to $40.) 200 tickets at $16 are available Mon. through Thu. when valid student I.D.'s are shown at box office. **Broadway,** Broadway at 53rd St. (239-6200). 3 hr. 15 min. **IRLS**

THE MUSICAL COMEDY MURDERS OF 1940—John Bishop's witty whodunit, with jokes that come thick and fast, and sometimes rise to sublime imbecility. And best of all is the casting, with Richard Seff, Bobo Lewis, Michael Ayr, Lily Knight, Pamela Dunlap, Ruby Holbrook, Dorothy Cantwell, and Kelly Connell, all in prime form. Tue. through Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7:30; $22.50 to $26. **Longacre Theater,** 220 West 48th Street (239-6200). 2 hr. All major credit cards.

THE NERD—Mark Hamill, Robert Joy, and Peter Riegert in Larry Shue's comedy, set in Terre Haute, about an architect confronted by a man who once saved his life; directed by Charles Nelson Reilly. Featured in the cast are Patricia Kalember, Pamela Blair, Wayne Tippit, and Timmy Geissler. Tue. through Thu. at 8, Sat. at 2, Sun. at 3, $6 to $32.50, Fri. and Sat. at 8, $29.50 to $37.50, Wed. at 2, $6 to $30. **Helen Hayes Theatre,** 240 W. 44th St. (944-9450). 2 hr. 25 min. **IRLS**

OH! CALCUTTA!—Long-running erotic revue, devised by Kenneth Tynan. Among the famous and talented authors and composers who have contributed material are Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenberg, Leonore Kandel, Sam Shepard, and Sherman Yellen; choreography by Margo Sappington; directed by Jacques Levy. Mon. through Fri. at 8, Wed. at 2, Sat. at 2, 7, and 9:30, Sun. at 3 and 7; $35 to $45. **Edison Theater,** 240 West 47th Street (302-2302). 2 hr. All major credit cards. ● ● **IRLS**

SAFE SEX—Harvey Fierstein's three one-acters: *Manny and Jake, Safe Sex,* and *On Tidy Endings,* directed by Eric Concklin, and brought to Broadway from a small theater which couldn't accommodate all the people who wanted to attend. Featured in the cast are Ricky Addison Reed, John Mulkeen, Billie McBride, Anne DeSalvo, John Wesley Shipp, and, of course, the author. Tue. through Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7; $20 to $35. **Lyceum Theatre,** 149 West 45th Street (239-6200). All major credit cards. 2 hr. **IRLS**

SOUTH PACIFIC—New York City Opera presents a revival of the Richard Rodgers–Oscar Hammerstein II musical, adapted from James Michener's *Tales of the South Pacific;* directed by Gerald Freedman. The alternating casts are headed by Susan Bigelow and Marcia Mitzman as Nellie, Justino Diaz and Stanley Wexler as Emile de Becque, Muriel Costa-Greenspon and Camille Saviola as Bloody Mary. Tony Roberts is Billis and Paul Gemignani conducts the orchestra. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $7 to $40; through 4/26. **New York State Theater** at Lincoln Center, 65th Street and Broadway (870-5570). All major credit cards. **IRLS**

STARDUST—Andre De Shields, Jim Walton, Michele Bautier, Jason Graae, Maureen Brennan, and Kim Criswell are the stars of a musical revue (which had a sold-out run Off Broadway); all lyrics by Mitchell Parish and music by his countless collaborators; conceived and directed by Albert Harris. Tue. through Sat. at 8; $30 to $37.50; Wed. and Sat. at 2, Sun. at 3; $10 to $35; ($10 rear balcony at every performance). **Biltmore Theater,** 261 West 47th Street (582-5340). 2 hr. 10 min. All major credit cards.

STARLIGHT EXPRESS—Andrea McArdle, Michael Scott Gregory, Robert Torti, Greg Mowry, and Ken Ard star in the American version of the hit British musical, by Andrew Lloyd Webber and Richard Stilgoe, centering on a great train race around the United States to determine the fastest and greatest locomotive of them all. Cast members play the locomotives and railroad cars. The director is Trevor Nunn. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $32.50 to $47.50; Wed. at 2, $25 to $40. **Gershwin Theatre,** 51st Street west of Broadway (586-6510). 2 hr. 20 min. **IRLS**

SWEET SUE—Mary Tyler Moore and Lynn Redgrave play different aspects of the same character in A. R. Gurney Jr.'s play which takes place in a suburb of New York City during a recent hot summer; directed by John Tillinger; with John K. Linton and Barry Tubb. Tue. through Thu. at 8, Sat. at 2, Sun. at 3, $32 to $35; Wed. at 2, $29.50 to $32.50, Fri. and Sat. at 8, $34.50 to $37.50. **Royale Theatre,** 242 West 45th Street (239-6200). 2 hr. All major credit cards. **IRLS**

OFF BROADWAY

THE ACTORS—Ward Morehouse III's comedy stars Jack Aranson in the role of a drama critic, John Blaylock as his son, and Richard Waring as a Shakespearean actor; the action takes place in a seedy but once elegant Times Square actors-and-writers club; directed by Phyllis Craig. Wed. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $25; through May. **Royal Court Theatre,** 301 West 55th Steet (956-3500).

THE APPLE TREE—Rufus Bonds Jr., Kathy Morath, John Sloman in a revival of the Jerry Boch–Sheldon Harnick production. It consists of three one-act musicals, based on *The Diary of Adam and Eve, The Lady or the Tiger?,* and *Passionella;* and all are directed by Robert Nigro. Through 4/11; $10. **York Theatre,** 2 East 90th Street (534-5366).

AS IT IS IN HEAVEN—Joe Sutton's comedy features Joanne Camp, Kevin Spacey, Nealla Spano, Paul Collins, Steve Harrison, and Alan Scarfe, is directed by Mark Lutwak, and deals with a group of presidential speechwriters at a planning session wooed by a persuasive advocate of the fundamentalist right. Tue. through Sat. at 8, Sun. at 3; $15; through 4/25. **Perry Street Theatre,** 31 Perry Street (279-4200).

BLUE IS FOR BOYS—Robert Patrick's farce about love affairs in an all-gay college dormitory. Thu. and Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $15. **Corner Loft Theater,** 99 University Place (228-0056).

THE COLORED MUSEUM—George C. Wolfe's satire which examines the myths and madness of our own perception of what it means to be black; directed by L. Kenneth Richardson. This is a sophisticated, satirical, seriously funny show, and its best numbers are polished and mordant. Featured in the cast are Loretta Devine, Danitra Vance, Tommy Hollois, Reggie Montgomery, Vickilyn Reynolds. Tue. through Sun. at 8, Sat. and Sun. at 3; $20–$25. **Public/Shiva Theatre,** 425 Lafayette St. (598-7150). **IRLS**

THE COMMON PURSUIT—Simon Gray's drama, one of the best of the year, in a production that can scarcely be bettered (and that goes for the cast, too), traces the lives of six Cambridge classmates from their first meeting (to establish a literary magazine, naturally) in the 1960s through the ensuing twenty years. Featured in the cast are Charles Shaw Robinson, Nathan Lane, Lisa Eichhorn, Dylan Baker, Mark Nelson, and Michael Countryman. Tue. through Sat. at 8, Sun. at 7:30, Sat. and Sun. at 3; $23 to $30. **Promenade Theatre,** Broadway and 76th St. (580-1313).

CRACKWALKER—Judith Thompson's play explores the lives of people living in the lowest stratum of society and trying to make the best of it; directed by the author with James Abar. Featured in the cast are Elizabeth Berridge, Graham Greene, Joe Mantello, Matt Craven, and Frances Fisher. Wed. through Sat. at 8, Sat. and Sun. at 3, Sun. at 7; $13 and $16. **Hudson Guild Theatre,** 441 West 26th Street (760-9810).

DAY SIX—Len Cariou stars in Martin Halpern's play, costarring Heather Summerhayes, about a man who ghostwrites sermons for clergymen while struggling with his own faith; directed by Louis Pietig. Wed. through Sat. at 8, Sun. at 3; $10; through 4/26. **Baldwin Theatre,** 160 West 74th Street (799-8190).

DOWN AN ALLEY FILLED WITH CATS—Australia's Best Play of 1983 (and rightly so), by Warwik Moss, is a comedy-mystery in which two men attempt to outwit each other for a glittering prize; directed by Peter Askin. Featured in the cast are Stewart Finlay-McLennan and Theo Barnes. Wed. through Sat. at 8, Sat. and Sun. at 3, $16 to $18. **Quaigh Theatre,** 108 West 43rd Street (279-4200).

DRIVING MISS DAISY—Alfred Uhry's play about an elderly widow and the man who has been hired to drive her; directed by Ron Lagomarsino. Featured in the cast are Dana Ivey, Morgan Freeman, and Ray Gill. Tue. through Fri. at 8, Sun. at 3 and 7; $15 and $17.50. **Studio,** 416 West 42nd Street (564-1235).

FANTASTICKS—A musical fable in its 27th year that has spawned in its time plenty of talent. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last for another decade. Tue through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30; $22 to $26. **Sullivan Street Theater,** 181 Sullivan St. (674-3838). ● ●

FUNNY FEET—A revue with comedy, music, and dancing, directed and choreographed by Bob Bowyer, featuring a cast of ten who portray over twenty dancing characters, some human, some not. Wed. through Sat. and Mon. at 8, Wed. and Sat. at 2, Sun. at 3; $22.50 to $29; from 4/11. **Lamb's Theatre,** 130 West 44th Street (997-1780).

A FUNNY THING HAPPENED ON THE WAY TO THE FORUM—Mickey Rooney stars as a cunning, quick-witted slave in this classic musical by Burt Shevelove and Larry Gelbart, with music and lyrics by Stephen Sondheim, about life in ancient Rome; directed by George Martin. 4/13 through 19; $15 to $25. **Westbury Music Fair,** 960 Brush Hollow Road, Westbury, L.I. (call 516-333-0533 for travel information).

A GIRL'S GUIDE TO CHAOS—Cynthia Heimel's comedy about women, men, sex, and the confusion we all face from the minute we open our eyes in the morning; directed by Wynn Handman. Featured in the cast are Debra Jo Rupp, Rita Jenrette, Celeste Mancinelli, Peter Neptune, and Mary Porter. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $18. **American Place Theater,** 111 West 46th Street (869-4731).

GROUCHO: A LIFE IN REVUE—Frank Ferrante has the title role in a well-wrought musical, by Arthur Marx (Groucho's son) and Robert Fisher, chronicling the life and times of the comedian from age 10 to his death at 85. Les Marsden plays Harpo, Chico, and Zeppo, while Faith Prince takes over the roles of the women in Groucho's life; directed by Arthur Marx. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $20 to $28. **Lucille Lortel Theatre,** 121 Christopher Street (307-7171). **IRLS**

JERKER—Robert Chesley's play, directed by Nicholas Deutsch, is set in a San Francisco apartment and tells the story of two gay men (Jay Corcoran and John Finch) whose relationship takes place entirely on the phone. Wed., Thu., and Sun. at 8, $12; Fri. through Sat. at 7:30 and 10, $15. **Sanford Meisner Theater,** 164 Eleventh Avenue (564-8038).

LADY DAY AT EMERSON'S BAR & GRILL—S. Epatha Merkerson plays Billie Holiday in Lanie Robertson's play with music; directed by André Ernotte. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 6; $26 and $27. **Westside Arts,** 407 W. 43rd St. (541-8394). ●

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, a weird and funny musical, now in its fourth year, is set in a flower shop run by a botanical genius with a flair for experimentation. Music by Alan Menken; book and lyrics by Howard Ashman. A man-eating plant stars, enacted kinetically by Lynn Hippen, and vocally by Ron Taylor. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 2 and 5; $27.50 to $35. **Orpheum,** 126 Second Ave. (477-2477). ● ●

MAMA I WANT TO SING—A wonderfully rewarding gospel musical, by Vy Higginsen (who narrates) and Kenneth Wydro, about a young girl in the church choir who dreams of becoming a pop singer. Thu. and Fri. at 8, Sat. at 2, 5, and 8, Sun at 3; $10 to $19.95. **Heckscher,** Fifth Ave. at 104th St. (534-2804). ● ●

THE MIRACLE WORKER—Karen Allen stars as the patient and inspired teacher-companion in a revival of William Gibson's play about the child Helen Keller (Eevin Hartsough); directed by Vivian Matalon. Others featured in the cast are Laurie Kennedy, Jack Ryland, Frances Foster, Victor Slezak, Frank Hamilton, John Niespolo, and Elizabeth Owens. Tue. through Sat. at 8, Wed., Sat., Sun. at 2; $18 to $27; through 4/12. **Roundabout,** 100 E. 17th St. (420-1883). **IRLS**

MONA ROGERS IN PERSON—Philip-Dimitri Galas's avant-vaudeville work starring Helen Shumaker as an ex-burlesque queen; directed by Lynne Taylor-Corbett. Tue. through Thu. at 8, Fri. and Sat. at 8 and 10; $15. **Cherry Lane,** 38 Commerce Street (989-2020).

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THE MUSIC MAN—A revival of the Meredith Willson classic by the Village Light Opera Group, complete with trombones. Thu. through Sat. at 8; 4/18 through 26; $9 to $16 (Easter Sun. at 2 and 7 is half price). **Fashion Institute,** 227 W. 27th St. (243-6281).

NUNSENSE—Dan Goggin's musical (and comical) adventures of five ambitious and philanthropically-motivated nuns, from the order of the Little Sisters of Hoboken, who are trying to mount a talent show to raise money for a good cause. Featured in the cast are Marilyn Farina, Edwina Lewis, Christine Anderson, Susan Gordon-Clark, and Suzi Winson. Tue. through Sat. at 8, Sat. at 2, Sun. at 3; $25 to $30. **Douglas Fairbanks Theatre,** 432 West 42nd Street (239-4321). ●

ON THE VERGE—Eric Overmyer's comic play, set in locations ranging from the Himalayas and African jungles to 1955 Eisenhower America, about a journey into space by three Victorian women (Lisa Banes, Patricia Hodges, and Laura Hicks, all of whom are delightful); directed by Garland Wright. The women are characters we care about, and the play draws you in, affectionately and mischievously. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $20 to $24. **John Houseman,** 450 West 42nd Street (967-9077).

A ROSE OF TWO AROMAS—Sully Diaz and Irene De Bari have the leading roles in *Rosa de Dos Aromas,* Emilio Carballido's comedy about an encounter between two women who are the wife and mistress of the same man; directed by Vicente Castro. In English, Wed., Thu., Fri. at 8; in Spanish, Sat. and Sun. at 2:30 and 8; $10; through 4/19. **Puerto Rican Traveling Theatre,** 304 West 47th Street (354-1293).

RUNAWAY—Written and directed by Stephen Romagnoli, play confronts the issues of dishonesty and anti-Semitism in America. Thu. through Sat. at 8, Sun. at 3 and 6; through 4/12; $12.50 and $15. **American Folk Theatre,** 241 West 55th Street (279-4200).

SEX TIPS FOR MODERN GIRLS—A musical comedy (a collaborative effort) featuring in the cast Briana Burke, Julie Ridge, Laura Turnbull, Alan Harrison, and Kevin Wallace. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $18 to $24. **Actors Playhouse,** 100 Seventh Avenue South (691-6226).

STAGGERLEE—Rhythm-and-blues musical, based on a New Orleans folktale, starring Ruth Brown, written and directed by Vernel Bagneris, with music by Allen Toussaint. Set in New Orleans during Mardi Gras, it tells of a lad's romance with his sweetheart against her mother's wishes. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 2 and 5; $25 to $29.50. **Second Avenue Theater,** 189 Second Avenue (674-1460).

STANDUP SHAKESPEARE—Musical revue created by Kenneth Welsh and Ray Lesslee, starring Welsh, Taborah Johnson, and Thomas Young with an onstage band (original music by Lesslee), the whole celebrating Shakespeare's words and songs in a standup comedy fashion; directed by Mike Nichols. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30; $25 to $30. **Theatre 890,** 890 Broadway (533-8834).

STEEL MAGNOLIAS—Robert Harling's charming play dwells on Louisiana society matrons as they meet to be beautified at a beauty shop; directed by Pamela Berlin; with Blanche Baker, Rosemary Prinz, Kate Wilkinson, Mary Fogarty, Margo Martindale. The comedy has a steady undercurrent of fortitude that enables it to rise to drama. The women give exemplary performances and inside their wit is wisdom. Wed. through Fri. at 8, Sat. at 5 and 9, Sun. at 3 and 7; $13 to $16; through 4/12. **WPA,** 519 W. 23rd St. (206-0523).

TENT MEETING—A comedy by Larry Larson, Rebecca Wackler, and Levi Lee follows a half-mad preacher (Lee) journeying north to an outlandish revival meeting with his oafish son (Larson) and simple-minded daughter (Wackler); directed by Norman René. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $21 to $25. **Astor Place,** 434 Lafayette St. (254-4370).

VAMPIRE LESBIANS OF SODOM—Charles Busch's delightfully funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. With David Drake and Becky London. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $22 to $25. **Provincetown Theatre,** 133 Macdougal Street (477-5048). ●

THE WIDOW CLAIRE—Eric Stoltz and Hallie Foote star in Horton Foote's play about suitors in a Texas town wooing a toothsome young widow; directed by Michael Lindsay-Hogg. Tue. through Sat. at 8, Sat. at 2, Sun. at 3 and 7; $30 to $33. **Circle in the Square Downtown,** 159 Bleecker Street (254-6330).

WOMEN BEWARE WOMEN—Howard Barker's modern transformation of the 1623 Jacobean play by Thomas Middleton, brings you a melodrama of sex, power, and revenge; directed by Sharon Gans. Sally Kirkland and John Heffernan head a cast of seventeen. Tue. through Sat. at 8, Sat. and Sun. at 2:30, Sun. at 7; $17 to $22. **Playhouse 91 Theatre,** 316 East 91st Street (831-2000).

THEATER COMPANIES

AMERICAN JEWISH THEATRE—Wendy Kesselman's *I Love You, I Love You Not,* a play about an alienated girl with only one friend in the world, a grandmother who survived the Holocaust; directed by Ben Levitt; with Jennifer Dundas and Rita Carin. Tue. through Thu. and Sat. at 8, Sun. at 2 and 7; through 4/26. **92nd Street Y,** 1395 Lexington Avenue (427-6000).

CHICAGO CITY LIMITS—*Taking More Liberties,* an improvisational revue with audience participation. Wed. and Thu. at 8:30, Fri. and Sat. at 8 and 10:30; $10 to $12.50. **Theater,** 351 E. 74th St. (772-8707).

CIRCLE REPERTORY—William M. Hoffman's *As Is,* a play dealing with a gay male couple's attempts to cope with the AIDS health crisis; directed by Marshall W. Mason. With Claris Erickson, June Stein, Alan Feinstein, Rob Gomes, Steven Gregon, and Mark Meyers. Tue. through Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7:30; $22.50 to $26; from 4/15. **Circle Rep,** 99 Seventh Ave. South (924-7100).

CSC REP—*Abyssinia,* a gospel musical by Ted Kociolek and James Racheff; directed by Tazewell Thompson, based on a Joyce Carol Thomas short story. A girl, blessed with the gift of song, must come to terms with good and evil. Tue. through Sat. at 8, Sun. at 3; through 4/18. **Theatre,** 136 E. 13th St. (677-0040).

EQUITY LIBRARY THEATRE—George Bernard Shaw's delightful comedy *You Never Can Tell.* Tue. through Sun. at 8, Sat. and Sun. at 2:30; 4/16 through 5/3. **Equity Theatre,** 310 Riverside Drive (663-2028).

JEAN COCTEAU REPERTORY—*Of Mice and Men,* John Steinbeck's 1930 American classic retold for the stage; directed by Eve Adamson; in repertory through 5/24 with Richard Brinsley Sheridan's *The Rivals,* the quintessential English comedy of manners; directed by Giles Hogya; and, also through 5/24, Stanislaw Wikiewicz's *The Shoemakers,* an assault on the deteriorating conditions in Europe in the 1920s. Thu. through Sat. at 8, Sun. at 3; $15. Call theater for specifics. **Bouwerie Lane Theatre,** 330 Bowery (677-0060).

MABOU MINES—*Cold Harbor,* by Bill Raymond and Dale Worsley, deals with Ulysses S. Grant; with incidental music by Philip Glass; through 4/19. *A Prelude to Death in Venice,* written and directed by Lee Breuer, is about artistic compulsion and survival; through 4/12. Greg Mehrten's *It's a Man's World* centers on a gay former teen idol "who refused to play the game"; 5/19 through 6/28. (Call theater for specific dates.) Tue. through Sat. at 8, Sun. at 3; $13 to $15. **Apple Corps Theater,** 368 West 20th Street (869-3981).

LA MAMA ANNEX—Jean Tardieu's *The Sleepless City,* directed by Françoise Kourilsky; a play, featuring a cast of fifteen, which balances tragedy and poetry with farce and black humor. Thu. through Sun. at 8; $10; through 4/26. And, Tue. at 9, 4/7 through 28, $8, John Epperson's musical-comedy-murder-mystery, *Dial "M" for Murder;* directed by Michael Nee. **La Mama Annex,** 74A East 4th Street (475-7710).

MANHATTAN THEATRE CLUB—Beth Henley's *The Lucky Spot,* with Mary Stuart Masterson, Amy Madigan, Belita Moreno, Alan Ruck, Lanny Flaherty, Ray Baker, and John Wylie; directed by Stephen Tobolowsky, set in a dance hall in Louisiana. Tue. through Sun. at 8, Sat. and Sun. at 2:30; 4/9 through 5/17; $22 to $27. **Stage I,** 131 W. 55th St. (246-8989).

PROJECT III ENSEMBLE—Mikhail Bulgakov's *Bliss,* directed by Charles Otte, and Sam Shepard's *Angel City,* directed by David Petrarca, in repertory. Call theater for particulars. $8 for one play, $15 for both. **Ohio Theatre,** 66 Wooster Street (279-4200).

REPERTORIO ESPANOL—Ricardo Talesnik's *La Fiaca,* an Argentinian comedy; *Luisa Fernanda,* a 20th-century Spanish Zarzuela; Eduardo Machado's *Las Damas Modernas de Guanabacoa;* Garcia Lorca's *Yerma;* Alejandro Casona's *Prohibido Suicidarse en Primavera; En Burlador de Sevilla;* in repertory. $12 for plays, and $16 for musicals. Phone theater for details. **Gramercy Arts Theatre,** 138 East 27th Street (889-2850).

SOHO REPERTORY COMPANY—A revival of Henry (*Tom Jones*) Fielding's two one-acters: *The Mock Doctor*, which features a drunken "doctor" whose specialty is fleecing the rich, and *Eurydice*, who'd "rather be dead than married"; both directed by Anthony Bowles. Thu., Fri., and Sun. at 8, Sat. at 6 and 9:30, Sun. at 4; $10; through 4/19. A Soho Rep production at **Greenwich House Theatre,** 27 Barrow Street (925-2588).

THIRTEENTH STREET REPERTORY—Israel Horovitz's *Line* (in its 13th year); Nancy Beckett's *The Women Here Are No Different;* Bob Flicker's *Absurdly Yours*, and Rick Foucheux's *Abbey and Veronica*. **13th Street Repertory Theatre,** 50 W. 13th St. (675-6677). ●●

WINGS THEATRE CO.—Bill Solly's musical is about an amnesiac who is searching for a theme park *Where Lost Things Are;* directed by the author. Thu. through Sat. at 8, Sat. and Sun. at 3; $10; through 4/19. **American Renaissance,** 112 Charlton St. (645-9630).

WORKING STAGE COMPANY—Frank Adamo's *Waking Jimmy Rizzo*, a comedy dealing with the effect of one man's life and death on his family and friends; directed by Terry Adrian. 4/8 through 11 at 8; $7. **Westbeth Theater,** 151 Bank Street (255-7111).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

THE AMERICAN BOYS—Joshua Danese's comedy follows the relationships among four school friends and their adjustments from the world of games to the world of love; directed by Keith Greer. Fri. at 8, Sat. at 2 and 8, Sun. at 3, Mon. at 7; $8; through 4/26. **Ernie Martin,** 311 West 43rd Street (718-956-9829).

APHRODITE—A tragedy of unrequited love, jealousy, and murder, adapted from the poems of Oscar Wilde and the Greek legend of Hippolytus; directed by Steven Baker. Thu. through Sun. at 8; $5. **Dramatic Personae,** 25 East 4th Street (673-4382).

BIG AND LITTLE—Botho Strauss's drama of memory and love; directed by Barbara Bregstein. Featured in the cast are Doug Mancheski, Maris Heller, and Michael Royce. Wed. through Sat. at 8, Sun. at 7; $10; through 4/12. **American Theater,** 314 West 54th Street (972-0672).

BLACK MEDIA—*A Tangle of Serpents:* Ernest Ferlita's play translates the Euripides story into a black-white confrontation in the 19th-century American South; directed by Ken Lowstetter. Wed. through Sat. at 8, Sun. at 7; from 4/15; $8. **Actors Outlet Theatre,** 120 West 28th Street (645-0783).

CLASS1ACTS—Two programs of one-acters in repertory highlighting works of Alan Bowne, Anna Theresa Cascio, Erik Ehn, John Angell Grant, Michael Lynch, and Don Nigro. Mon. through Sun. at 8, Sat. at 2, Sun. at 3; $8; through 4/12. **Nat Horne Theatre,** 440 West 42nd Street (279-4200).

COUCH TANDEM—Sonia Taitz's comedy, featuring Lennie Loften and Cheryl McFadden, is about a young man's relationship with his lover, his mother, and his psychiatrist; directed by Lois Alexander. Thu. through Sat. at 8, Sun. at 5; $7; through 4/12. **Women's Interart,** 552 West 53rd Street (662-1731).

DEEP SWIMMER—Dale Ramsey's play in which two southern families are linked by a tragedy of human imperfection (freely adapted from Ibsen's *The Wild Duck*); directed by Shepard Sobel. Featured in the cast are Herman Petras, W. Benson Terry, Lee Roy Giles, Laura Rathgeb, and Jane C. Hamilton. Thu. through Sat. at 8, Sun. at 3; 4/26; $10. **Pearl Theater,** 125 West 22nd Street (645-7708).

UN DIA UN PAVO—*One Day a Turkey*, written and directed by Milo Salazar. Performances in English, Thu. and Fri. at 8, in Spanish Sat. at 8, Sun. at 4; through 4/12; $10. **I.A.T.I. Theater,** 9 E. 16th St. (242-9861).

GETTING OUT—A revival of Marsha Norman's play of a female parolee's adjustment to life on the outside; directed by Steven Keim. Featured in the cast are Dennis Sook, Mary Aufman, Lois Raebeck, Adam Cunningham, Dan Pleva, Andee Post, and Mary Rae. Thu. through Sat. at 8, Sun. at 3; $7; 4/9 to 26. **Art and Work Ensemble,** 870 Sixth Ave. (924-8699).

HAPPY DAYS—Samuel Beckett's theater-of-the-absurd drama telling of the problems faced by a woman who lives buried up to her neck in a sandbox; directed by Tony Tsendeas and featuring Joan Strueber. 4/16 at 8; $6. Theatre at Barnard at **Minor Latham Playhouse,** Broadway at West 119th Street (280-2079).

THE HEART THAT EATS ITSELF—A play by Rosalyn Drexler, which parallels the life of Franz Kafka and the title character of his short story, *The Hunger Artist*, is directed by John Vaccaro. Featured in the cast are Tom Cayler, Don Harrington, George Bartenieff, and Crystal Field. Thu. through Sun. at 8; $4. **Theatre for the New City,** 155 First Avenue (254-1109).

HEN'S HOUSE—Bo Brinkman's play about the ravages of abuse and alcoholism in rural Texas, directed by Linda Nerine. Tue. through Sat. at 8, Sun. at 3; $8; 4/9 through 26. **Harold Clurman Theatre,** 412 West 42nd Street (279-4200).

THE HORSE'S MOUTH—Mark J. Dunau's comedy, with a 30-character play, performed by a cast of six, features a spirit guide who takes the audience through a short history of science; directed by John Fleming. Fri. through Sun. at 8; $8; 4/10 through 5/3. **The Cubiculo,** 414 West 51st Street (265-2138).

THE JEW OF MALTA—Christopher Marlowe's controversial, rarely performed 16th-century play, directed by Maurice Edwards, stars Owen S. Rackleff. Featured in the cast are Robert Tyrone, Joseph Travers, Lillian Richards, Michael Graves, Taso Stavrakis, Brenda Bynum, and Charles Geyer. Thu. through Sat. at 8, Sun. at 7; $8. **Shakespeare Center,** 165 West 86th Street (877-6810).

JUNO AND THE PAYCOCK—A revival of Sean O'Casey's comedy of Irish character and the tragedy of Irish political life. The time is 1922, the milieu Dublin. Fri. and Sat. at 8, Sun. at 3; $10; through 4/12. **Mazur Theater,** 555 East 90th Street (767-4048).

THE MEETING—Jeff Stetson's play is about an imaginary encounter between Martin Luther King Jr. and Malcolm X; directed by Judyann Elder. Featured in the cast are Dick Anthony Williams, Felton Perry, and Taureen Blacque. Wed. through Sun. at 7:30, Sat. and Sun. at 3; $8; 4/9 through 5/3. **New Federal Theatre,** 466 Grand Street (598-0400).

MESAS—Three one-acters by Bill Callihan; directed by Nikki Appino; with Kimberly Flynn and Jyllian Gunther. Fri. at 10, Sat. and Sun. at 8; 4/10 through 26; $7. **P.S. 122,** 150 First Avenue (477-5288).

REMEMBER ME—Nomi Rubel's play about a German Jewish woman, her grandson, and their German neighbors. 4/23 at 8, 4/25 at 8:30, 4/26 at 3:30 and 7:30; $8. New Theatre Arts Company, **TOMI Theatre,** 23 West 73rd Street (874-6297).

ROOSTERS—Milcha Sanchez-Scott's story of two generations of a Hispanic family struggling for identity in a modern world; directed by Jackson Phippin. Wed. through Sun. at 8, Sat. and Sun. at 3; $10; through 4/11. **INTAR,** 420 West 42nd Street (279-4200).

SALON—A musical with book and lyrics by Michael Alasa and music by David Welch. It's the story of a Latin American expatriate photographer living in Paris with his wife, a woman with a questionable past. Fri. and Sat. at 8, Sun. at 3; $8; through 4/26. In English. **Duo Theatre,** 62 East 4th Street (598-4320).

THE STRONG VOICE OF GANDERSHEIM—Three one-acters by the 10th-century Saxon nun Roswitha are performed by a cast of twenty, including Denise Stephenson, Keith McDermott, Richard Spore, Essie Borden, Barbara Allen. 4/10 and 11 at 8; FREE (but phone for reservations). **Judson Memorial Church,** 55 Washington Square South (777-0033).

THE TENANT—Marshall Williams's play tells of problems a couple have in adjusting to the hardships of New York City; directed by Glenda Dickerson. With Myla Churchill and David Roberson. Fri. and Sat. at 8, Sun. at 3; $8; through 4/26. **National Black Theatre,** 2033 Fifth Ave. (427-5615).

THREE SISTERS—Chekhov's drama about the search for fulfillment in a changing world; directed by Tom O'Mahony. Fri. and Sat. at 8, Sun. at 3; through 4/26; $9. **Westside Theatre,** 252 W. 81st St. (874-7290).

VATZLAV—Slawomir Mrozek's comedy about an ex-slave who sets out to win wealth and power in a world gone mad; directed by Marty Fluger. Thu. through Sat. at 8, Sun. at 3, 4/9 through 12; $10. **Our Studios,** 622 Broadway (889-7183).

NEW YORK TICKET SERVICE
For information regarding theater, dance, and concert tickets, call 880-0755 Monday thru Friday from 10:30 a.m. to 4:30 p.m. *New York* Magazine will be happy to advise you.

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ART
EXHIBITIONS

GALLERIES

Galleries are generally open Tue.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

GREGORY AMENOFF—Recent large-scale abstract paintings that refer to landscapes; through 4/29. Hirschl & Adler Modern, 851 Madison Ave. (744-6700).

BILL BARRETT—Aluminum, steel, and bronze sculptures, plus drawings; 4/9–5/2. Kouros, 23 E. 73rd St. (288-5888).

JAMES BISHOP—Recent paintings on paper by this American artist; through 4/25. Simon/Neuman, 42 E. 76th St. (744-8460).

MICHAEL DAVID—Recent abstract paintings; through 4/30. Knoedler, 19 E. 70th St. (794-0550).

BRUCE GAGNIER—Narrative figure paintings; through 4/18. Cecil, 16 E. 72nd St. (517-3605).

THEODORE GERICAULT—Paintings, watercolors, drawings, prints, and a sculpture by this 19th-century French artist; through 5/23. Salander O'Reilly, 22 E. 80th St. (879-6606).

MICHAEL GOLDBERG/NORMAN BLUHM—Gestural paintings from the '50s and '60s by both; through 4/18. Vanderwoude Tananbaum, 24 E. 81st St. (879-8200).

LUDWIG EMIL GRIMM—Approximately 100 etchings, including portraits of other German Romantics, ethnological studies, religious subjects, and landscapes, by the youngest brother of Jacob and Wilhelm Grimm; through 4/25. Shepherd, 21 E. 84th St. (861-4050).

JOHN GUNDELFINGER—Paintings of Delaware River Valley landscapes; through 4/29. Perlow, 980 Madison Ave. (517-5858).

RAOUL HAGUE—Ten wood sculptures executed since 1980; through 5/2. Fourcade, 36 E. 75th St. (535-3980).

EDWARD HOPPER—Early and late drawings, paintings, and watercolors; through 4/18. Hirschl & Adler, 21 E. 70th St. (535-8810).

ALEXEJ AND ANDREAS JAWLENSKY—Paintings, watercolors, and pastels by this German Expressionist and his son; through 5/30. Hutton, 33 E. 74th St. (249-9700).

NEIL JENNEY—Paintings from the late '60s which have never been shown before, by this pioneer of "New Image" painting; through 4/18. Mathes, 851 Madison Ave. (249-3600).

ELIZABETH JOHANSSON—Still-life drawings in pencil and pastels; through 4/25. Hamilton, 19 E. 71st St. (744-8976).

TSANG-YEUL KIM—Recent paintings; through 5/16. Staempfli, 47 E. 77th St. (535-1919).

FRANZ KLINE/BARRY COHEN—Paintings and works on paper/Box constructions and collages; through 4/29. Stone, 48 E. 86th St. (988-6870).

DAVID LEVINE—Paintings of solitary figures and crowds whose poses and movements recall Delacroix, Goya, Homer, and Prendergast, plus portraits, figure studies, and caricatures; through 5/6. Forum, 1018 Madison Ave. (772-7666).

ROY LICHTENSTEIN—Prints and objects, from 1962–1986; 4/10–5/2. Castelli, 4 E. 77th St. (288-3202).

SILVIO MERLINO—Mixed-media paintings of lush, imaginary landscapes; through 4/25. Haime, 1000 Madison Ave. (772-7760).

LAZLO MOHOLY-NAGY—Constructivist works from 1920–1943, including paintings, collages, drawings, prints, and photographs; through 5/16. Prakapas, 19 E. 71st St. (737-6066).

JIM PETERS—Large-scale figurative oil paintings on wood constructions; through 5/2. C.D.S., 13 E. 75th St. (772-9555).

PAUL RESIKA—Recent paintings and charcoal drawings; through 4/25. Graham Modern, 1014 Madison Ave. (535-5767).

LYNN SAVILLE/RICHARD KILLEEN—Color photographs of the circus/Painted metal cut-outs of birds, animals, insects, items of clothing, and abstract forms; through 5/2. Urdang, 23 E. 74th St. (288-7004).

KURT SCHWITTERS—Collages and prints from the early '20s; through 5/9. Carus, 872 Madison Ave. (879-4660).

AARON SHIKLER—Recent still-life and figure paintings, plus pastel drawings; through 4/25. Davis & Langdale, 231 E. 60th St. (838-0333).

THEODOROS STAMOS—Paintings from his "Infinity Field" series of the '70s and '80s, plus works from other periods; through 5/2. Kouros, 23 E. 73rd St. (288-5888).

ANDREW STEVOVICH—Figure paintings; through 4/21. Coe Kerr, 49 E. 82nd St. (628-1340).

MICHAEL TETHEROW—Monochromatic abstract paintings based on the human body; 4/11–5/2. McCoy, 19 E. 71st St. (570-2131).

57th Street Area

PIERRE ALECHINSKY—Recent paintings by this Cobra artist, in a show organized to complement the Guggenheim's exhibition: "Pierre Alechinsky: Margin and Center"; through 5/9. Maeght Lelong, 20 W. 57th St. (315-0470).

FREDERIC AMAT/JAMES VALERIO—Recent calligraphic drawings in India ink and wax/Three large-scale figurative paintings, plus a group of related drawings; through 4/30. Frumkin, 50 W. 57th St. (757-6655).

JAMES APONOVICH—Still-life, landscape, and portrait paintings, plus large drawings in charcoal and pencil; through 4/29. Schoelkopf, 50 W. 57th St. (765-3540).

JAKE BERTHOT—New drawings; through 4/18. McKee, 41 E. 57th St. (688-5951).

NELL BLAINE—Recent paintings that depict views of Riverside Park and the Hudson River, panoramic vistas of Gloucester harbor, the artists's garden on Cape Ann, interiors, and still lifes with flowers; through 4/22. Fischbach, 24 W. 57th St. (759-2345).

STANLEY BOXER—Heavily-impastoed abstract paintings from 1970–1975; through 4/25. De Nagy, 41 W. 57th St. (421-3780).

ALEXANDER CALDER/ALFRED JENSEN—Bronze sculptures created in 1930 and 1944/Paintings produced between 1961–1978, characterized by heavily impastoed surfaces of vivid colors in a format of geometric and numerical patterns; through 4/18. Pace, 32 E. 57th St. (421-3292).

KATHERINE DOYLE—Recent landscape paintings; through 4/25. Schmidt-Bingham, 41 W. 57th St. (888-1122).

M. C. ESCHER—Early lithographs, woodcuts, and other prints by this Dutch artist (1898–1972); through 4/30. Fitch-Febvrel, 5 E. 57th St. (688-8522).

OYVIND FAHLSTROM—Wall pieces and free-standing works that comprise dozens of moveable images, including words, comic-strip characters, and game pieces; 4/10–5/16. Herstand, 24 W. 57th St. (664-1379).

SIDNEY GOODMAN—New figurative paintings; through 4/30. Dintenfass, 50 W. 57th St. (581-2268).

MORRIS GRAVES/ABE AJAY—Works on paper from 1940–1957/Recent constructions; through 4/22. Deutsch, 20 W. 57th St. (765-4722).

RED GROOMS—Recent works, including a set of portraits of the Abstract Expressionists, and a five-panel construction/painting of the Cedar Tavern; through 5/2. Marlborough, 40 W. 57th St. (541-4900).

IRWIN GROSS—Recent paintings; through 4/18. 84, 30 W. 57th St. (581-6000).

JOSEP GUINOVART—Mixed-media works in a series entitled, "Poets in New York"; through 5/2. Prats, 24 W. 57th St. (315-3680).

JUAN HAMILTON—Recent bronze sculptures; through 4/25. Miller, 41 E. 57th St. (980-5454).

WILLY HEEKS/REX LAU—Abstract paintings in the final "chapter" of a sequential exhibition entitled, "Four Painters in New York"/Recent oil paintings that celebrate nature, on curved, plaster-like supports; through 4/25. Siegel, 24 W. 57th St. (586-0605).

AL HELD—New paintings; through 4/25. Emmerich, 41 E. 57th St. (752-0124).

ROBERT JORDON/STEPHEN TANNIS—Landscape paintings that depict a calm, benevolent view of nature / Paintings of tabletop arrangements combined with backdrops of Italian paintings or Florentine interiors; 4/8–5/2. French, 41 W. 57th St. (308-6440).

ROBERT KUSHNER/NANCY BURSON—New bronze sculptures in which linear structures have been welded with found objects such as candelabra and discarded railings/Computer-generated color photographs. Through 4/18. Solomon, 724 Fifth Ave. (757-7777).

HENRY MOORE—Prints that reflect themes found in his sculpture, made between 1950–1983; through 4/18. Rosenberg, 20 W. 57th St. (757-2700).

ROBERT NATKIN—Recent abstract paintings from his "Hitchcock" series; through 4/25. Gimpel & Weitzenhoffer, 724 Fifth Ave. (315-2033).

PETE OMLOR/NICHOLAS WILDER—Recent paintings by both; 4/8–5/2. Protetch, 37 W. 57th St. (838-7436).

ARNALDO POMODORO—Recent bronze sculptures and visionary projects of unexecuted works and maquettes of commissioned public works; through 4/18. Del Re, 41 E. 57th, 4th and 9th floors (688-1843).

WILLIAM SCHARF/KARL GERNOT KUEHN—Recent paintings/Photographic portraits. Through 4/29. Armstrong, 50 W. 57th St. (582-8581).

KEVIN SINNOTT—Figurative paintings; through 4/25. Jacobson, 50 W. 57th St. (582-4695).

DONALD SULTAN—"Cigarette" paintings from 1980, and photographs from 1980–1986; through 5/2. Blum Helman, 8th floor, 20 W. 57th St. (245-2888).

NAHUM TSCHACBASOV—Paintings that communicate satiric, social themes through surrealistic imagery; through 5/6. Ross, 50 W. 57th St. (307-0400).

ROBIN WINTERS—New paintings and large works on paper; 4/9–5/2. Luhring, Augustine & Hodes, 41 E. 57th St. (752-3366).

East Village

SUZANNE ANKER—Paintings, sculptures, and works on paper; through 4/19. Rastovski, 534 E. 6th St. (533-6830).

SID DANIELS/DONALD VEILLEUX—Paintings influenced by Brazilian music/Classical vessels on which the artist has painted modern, every day events; through 5/3. On the Wall, 328 E. 11th St. (460-0963).

BONNIE LUCAS—Recent assemblages and watercolors that explore our culture's established notions of femininity; through 4/26. Avenue B, 167 Ave. B (473-4600).

PETER NAGY—Recent photographic works; through 4/17. International With Monument, 111 E. 7th St. (420-0517).

STEVEN PARRINO—Monochromatic paintings with geometric cut-outs in them; through 4/26. Nature Morte, 204 E. 10th St. (420-9544).

JIM RADAKOVICH—Paintings that refer to art history; through 4/19. St. Marks, 411 E. 9th St. (505-9716).

ROBIN ROSE—Abstract paintings with veils of color, by a Washington, D.C.-based artist; through 4/26. M-13, 413 E. 9th St. (505-9016).

KEVIN THOMPSON—Paintings that combine abstraction and figuration; through 4/26. Fervor, 109 Ave. B (529-9339).

SoHo and TriBeCa

RICHARD ANUSZKIEWICZ—New large-scale wood constructions; through 4/18. Green, 152 Wooster St. (982-3993).

ARAKAWA—Recent works, in an exhibition entitled, "The Fiction of Place"; through 4/18. Feldman, 31 Mercer St. (226-3232).

ROBERTO BARNI—Allegorical, expressionistic paintings from 1986-1987; through 5/16. DiLaurenti, 383 W. Broadway (925-5100).

JOHN BEERMAN—Luminous, multi-paneled landscape paintings within faux-marbre frames; through 4/25. Lorence-Monk, 568 Broadway (431-3555).

LYNDA BENGLIS/ROBERT MANGOLD—Recent sculpture/Works on paper, 1979-1987; through 4/18. Cooper, 155 Wooster St. (674-0766).

DONALD BIED/MAGGIE WELLS—Geometric paintings/Abstract paintings with amorphic imagery; 4/9-5/9. Neo Persona, 51 Hudson St. (966-5105).

RICHARD BOGART—Paintings of trees; through 5/2. Natkin, 395 Broadway (925-4499).

CAROLYN BRADY—Recent large-scale watercolors of flowers; through 4/29. Hoffman, 429 W. Broadway (966-6676).

HANS BREDER—Abstract works on paper from his "Archetypal Diagram" series; through 4/29. Schreiber/Cutler, 171 Spring St. (925-1441).

DANIEL BUREN/SOL LEWITT—A site-specific work that utilizes stripes and architectural elements entitled "Through the Room—Situated Works"/Large-scale geometric sculptures. Through 4/25. Weber, 142 Greene St. (966-6115).

MICHAEL CHELMINSKI—Recent seascape and landscape paintings executed in France; 4/10-29. Blue Mountain, 121 Wooster St. (226-9402).

ROBERT COLESCOTT—Recent figurative paintings in a series entitled "Knowledge of the Past is the Key to the Future"; 4/8-5/2. Semaphore, 137 Greene St. (228-7990).

CLYDE CONNELL—Large paper maché sculptures on wooden frames, by an 85-year-old artist who lives in Shreveport, Louisiana; through 5/2. Oscarsson Siegeltuch, 568 Broadway (431-3550).

CHUCK CONNELLY—Paintings of landscapes and figures with heavily impastoed surfaces, intense colors; through 4/29. Nosei, 100 Prince St. (431-9253).

CPLY (WILLIAM N. COPLEY)—New paintings with cartoon-like erotic imagery; 4/11-5/2. Kind, 136 Greene St. (925-1200).

GREG DRASLER—Recent oil paintings depicting men in various guises and settings; through 4/29. Erpf, 568 Broadway (925-6160).

HEIDI ENDEMANN—Recent works in watercolor, gold leaf, and mixed-media, of animal themes; through 4/29. Milliken, 98 Prince St. (966-7800).

RUSSELL EPPRECHT—Large-scale, unstretched paintings that depict stark figures in pitch black backgrounds; through 4/26. Storefront for Art & Architecture, 97 Kenmare St. (431-5795).

ATHIE FALK—Paintings that have living room chairs and couchs as a central image; through 4/25. 49th Parallel, 420 W. Broadway (925-8349).

OEL FISHER—Recent bronze sculptures; 4/11-5/2. Brown, 100 Greene St. (219-1060).

AMES FORD—Cast glass sculptures based on the shapes of large, shallow bowls; through 4/25. Glass Workshop, 142 Mulberry St. (966-1808).

DENISE GREEN—Recent works on paper; through 4/30. Viafora, 568 Broadway (925-4422).

RICHARD HAMBLETON—Recent landscape and seascape paintings that combineRomanticism and Modernism; through 4/18. Brown, 100 Greene St. (219-1060).

ARLAN HUANG—Recent abstract paintings; through 4/25. Exit Art, 578 Broadway (966-7745).

TED JEREMENKO—Paintings of New England towns; through 4/25. Pellicone, 47 Bond St. (475-3899).

CYNTHIA KANE—Paintings with imagery inspired by primitive cultures; through 5/2. Littlejohn-Smith, 133 Greene St. (420-6090).

CRAIG S. KAUFMAN—Mixed-media constructions of wood and found objects; 4/11-5/3. Window Box, 55 Spring St. (925-4507).

CATHERINE LEE—Large paintings on canvas and wood; through 4/25. Davis, 568 Broadway (219-1444).

BENGT LINDSTROM—Expressionist paintings in contrasting colors, depicting themes from the artist's native Lapp mythology; through 4/31. 3 Continents, 131 Spring St. (226-2249).

NICHOLAS MAFFEI—Recent abstract paintings and works on paper; through 4/25. Beitzel, 113 Greene St. (219-2863).

CARLO MARIA MARIANI—Neo-classical portraits of contemporary artists, plus large-scale watercolors with neo-classical themes; 4/11-30. Sperone Westwater, 142 Greene St. (431-3685).

TOM MARIONI—Sculptures that juxtapose found objects, light, and shadow, plus works on paper; through 5/2. Roeder, 545 Broadway (925-6098).

KEITH MILOW—Recent sculptures that recall architectural monuments, in hydrostone and lead over wood; through 4/18. Wood, 127 Spring St. (431-6003).

WILLIAM MORRIS/STEVEN DE VRIES—Blown-glass vessels and sculptures/Faceted crystal sculptures. Through 4/26. Heller, 71 Greene St. (966-5948).

SABINA OTT—Recent paintings in diptych and triptych formats; through 4/25. Cowles, 420 W. Broadway (925-3500).

RANDOLFO ROCHA—Paintings and silkscreens over already existing mass-media billboard advertisements; through 4/25. Neale, 320 Lafayette St. (431-5077).

DAVID SALLE—Recent watercolors; through 4/25. Boone/Werner, 417 W. Broadway (431-1818).

JOSEPH SANTORE—Paintings of abstracted still-life objects and figures; through 5/9. Thorp, 103 Prince St. (431-6880).

HAL SAULSON—Recent paintings with layers of patterns and repeated images; through 5/2. Plumb, 81 Greene St. (219-2007).

ELFI SCHUSELKA—Recent abstract paintings that incoporate the artist's own personal symbols, plus an installation; through 5/2. Condeso/Lawler, 76 Greene St. (219-1283).

DAVID SIPRESS—Mixed-media wall sculptures; through 4/30. Munroe, 415 W. Broadway (226-0040).

ANDREW SPENCE—Recent paintings that explore the bridge between symbol and abstraction; 4/11-5/2. Toll, 146 Greene St. (431-1788).

NORA SPEYER—Recent paintings entitled "The Expulsion Series"; through 5/2. Ingber, 415 W. Broadway (226-2591).

TARO SUZUKI—Geometric, illusionistic paintings in Day-Glo florescent colors; 4/8-5/2. Newburg, 44 White St. (219-1885).

IMANTS TILLERS—Recent paintings by an Australian artist; through 4/15. Cutler, 164 Mercer St. (219-1577).

SLOBODAN TRAJKOVIC—Heavily-textured paintings in which found objects have been embedded; through 5/9. Grand Street, 93 Grand St. (431-6693).

RUDOLF WACHTER—Wood sculptures formed from the limbs and trunks of trees; through 5/17. Blom & Dorn, 164 Mercer St. (219-0761).

HORST WEBER—Paintings of masks and faces in various emotional states; through 4/30. Segal, 568 Broadway (431-0010).

SUSAN CHRYSLER WHITE—Paintings of crowded, vertical forms, on irregularly-shaped canvases; through 4/25. Cavin-Morris, 100 Hudson St. (226-3768).

TERRY WINTERS—A large-scale work entitled "Schema" with 75 works on paper in varying media; through 4/18. Sonnabend, 420 W. Broadway (966-6160).

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Royal Aubosson	5.6x8.9	569	**390**	Degazine	10.3x14.4	3440	**2295**
Bokara	2.8x14.7	700	**469**	S.A. Meshad	15.3x20.5	9500	**6250**
Animal Dhurry	8.11x11.11	745	**495**	Kazak	2.9x5.0	650	**325**
A. Kashan	10.8x14.9	1275	**850**	Bokara w/silk	2.1x3.5	255	**170**
S.A. Kilim	5.8x9.7	1190	**795**	Yalameh	3.8x6.0	689	**495**
A. Heriz	8.7x9.0	9300	**6200**	A. Kirman	9.9x14.0	11.850	**7900**
A. Kazak	3.3x10.0	2600	**1750**	A. Shirvan	3.0x3.4	495	**350**
A. Kuba	3.7x5.2	1150	**750**	Royal Sarouk	8.7x13.0	14,000	**9500**
A. Shirvan	3.6x10.2	4300	**2900**	S.A. Hamadan	2.10x11.8	1995	**1450**
A. Isphahan	4.10x7.0	2350	**1750**	S.A. Kirman	4.2x7.3	2600	**1900**
S.A. Lilihan	2.4x4.11	450	**295**	S.A. Heriz	6.3x10.0	3500	**2450**
A. Afshar	4.2x4.6	4500	**3250**	S.A. Mahal	7.5x10.6	5990	**3995**
S.A. Hamadan	3.6x5.3	1350	**950**	A. Lilihan	9.1x11.4	925	**550**
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S.A. Heriz	8.6x10.5	9500	**6500**	Tientsin	8.3x11.6	1275	**789**
A. Ferreghan	5.4x9.7	5500	**3900**	Dhurry	6.0x9.0	440	**295**
S.A. Mayghoon	4.7x7.4	3600	**2575**	S.A. Heriz	7.10x10.11	3480	**2400**
A. Shirvan	3.7x5.3	1100	**750**	A. Heriz	8.7x13.0	11,000	**7500**
S.A. Degazine	2.10x12.6	2000	**1450**	A. Heriz	6.5x4.9	3500	**2350**
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MICHAEL ZWACK—Paintings, works on paper, and sculpture; through 4/29. Marcus, 578 Broadway (226-3200).

Other

JULIAN BECK—Works on paper; through 4/18. 56 Bleecker, 56 Bleecker St. (219-8836).

NICOLE CALLEBAUT/NANA—Recent paintings by both; through 4/29. Hudson Guild, 441 W. 26th St. (760-9800).

LINDA CUNNINGHAM—Two large bronze sculptural installations; through 5/20. CUNY Graduate Center Mall, 33 W. 42nd St. (790-4331).

MICHAEL HAFFTKA—Drypoints and monoprints; through 4/18. Ryan, 452 Columbus Ave. (799-2304).

ALFRED MAURER—Selected paintings and drawings; through 4/16. School of Visual Arts, 209 E. 23rd St. (679-7350).

MATT MULLICAN—A series of oil stick rubbings on a 220-ft.-long canvas; 4/11–5/16. Klein, 611 Broadway (505-1980).

FRANK STELLA—Paintings from 1958; through 5/30. Gagosian, 521 W. 23rd St. (807-0807).

JOHN VAN HAMERSVELD—Works on paper by this artist who designed posters for *The Endless Summer,* Warhol's film *Bad*; through 4/30. Psychedelic Solution, 33 W. 8th St. (529-2462).

CAROLINE VINCENT—Recent paintings and boxes; 4/9–5/2. Gotham, 317 E. 46th St. (754-1223).

GROUP SHOWS

Madison Avenue and Vicinity

HARKNESS HOUSE—4 E. 75th St. (605-0338). Contemporary oil paintings from The People's Republic of China; through 4/23.

HIRSCHL & ADLER FOLK—851 Madison Ave. (535-8810). "Masterpieces of American Folk Art"—an inaugural exhibition organized by the Museum of American Folk Art; 4/10–5/9.

IBM—Madison Ave. at 56th St. (407-5014). "Art of the Sepik River"; "Mexican Textiles: Line and Color"; through 4/25.

KOVESDY—19 E. 71st St. (737-4563). "Masterworks of the Hungarian Avant-Garde: 1916–1933"; through 6/30.

LA BOETIE—9 E. 82nd St. (535-4865). Avant-garde advertisements, posters, brochures, package designs, and letterheads, by Berlewi, Dexel, Lissitzsky, Rodchenko, Schwitters; through 5/29.

LOWELL—988 Lexington Ave. (879-4303). "Masters of the Contemporary American Poster," with original posters by Chermayeff, Chwast, Davis, Glaser, McMullan; through 5/9.

RALPH—43 E. 78th St. (288-5222). "California Watercolors/1925–1955," with works by Brandt, Crown, Kosa, MacDonald-Wright, others; through 4/25.

SOLOMON—959 Madison Ave. (737-8200). Paintings and sculpture by Calder, Dubuffet, Johns, Pollock, others; through 4/30.

YORK—21 E. 65th St. (772-9155). A survey of 19th- and early-20th-century paintings; through 4/18.

57th Street Area

EMMERICH—41 E. 57th St. (752-0124). "The Hard Edge, Part I: 1955–1970," with paintings by Diller, Held, Hofmann, Liberman, Nicholson, Noland, Reinhardt, Truitt, others; 4/9–5/9.

GRAND CENTRAL—24 W. 57th St. (867-3344). Paintings and sculpture from 1875–1945, celebrating American women artists, by Beaux, Brooks, Hoffman MacMonnies-Lowe, Perry, Ryerson, Stoddard, Watkins, Whitney; through 5/16.

HEESY—50 W. 57th St. (245-1420). Works by Brown Janz, Levine, Stayton; through 4/30.

JANIS—110 W. 57th St. (586-0110). Paintings and sculpture byBoccioni, Brancusi, Braque, Duchamp Ernst, Kandinsky, Leger, Magritte, Matisse, Mondrian, Picasso, Schwitters, others; through 4/29.

ST. ETIENNE—24 W. 57th St. (245-6734). Recent paintings and works on paper by Klimt, Kokoschka, Kubin Kane, Moses, Schiele, others; through 5/16.

East Village

ART CITY—439 E. 9th St. (420-0867). "Hyperspaces," with works by Devine, Dogg, Lawler, Miller, Weiner, Wilson, Zalopany; through 4/26.

DONAHUE—520 E. 11th St. (477-3442). Works by Bemisderfer, Lamson, Madsen, Smith, Vengrow, Viera; 4/8–5/3.

KRAINE CLUB—85 E. 4th St. (982-7118). "animals 'R us," with works by Duque, Evjen, Fiallo, Tompkins, others; through 4/25.

LOUGHELTON—19 Second Ave. (529-2288). "2001½," curated by John Baldessari, with works by Acerol, Cranston, Hajamadi, Irikura, Perna, Salerno, Stein; through 4/26.

POSTMASTERS—66 Ave. A (477-5630). Works by Baker, Banovich, Diao, Frank, Komoski, Lasker, Stein; 4/10–5/3.

P.S. 122—150 First Ave. (228-4249). "In Pieces: The Figure Fragmented"; through 4/26.

SIXTOSIX—626 E. 14th St. (982-4586). "Equilateral," with paintings by Levine, Cao, Ragone; 4/9–5/5.

SoHo and TriBeCa

ART IN GENERAL—79 Walker St. (219-0473). Works by Dunn, Hodgkins, Keeton, Peck, Rappoli; through 5/1.

ARTISTS SPACE—223 W. Broadway (226-3970). "Abstraction in Process," with works by Dunn, Hall, Larico, Spretnjak; "Buying and Selling Out," with works by Borelli, Cokes, Gurrin, Hudlin, Ligorano/Reese, Paper Tiger Television, Shelly Silver; through 5/2.

DAVID BERMANT FOUNDATION: COLOR, LIGHT, MOTION—420 W. Broadway (685-0839). "P.U.L.S.E."—works that use light, sound, and energy, by Aycock, Duchamp, Jaffee, Jones & Ginzel, Lynds, Rhoads, Seawright, Siña, Takis, Tinguely, Victoria; through 5/23.

CROWN POINT PRESS—568 Broadway (226-5476). "Not So Plain Geometry," with prints by Diebenkorn, LeWitt, Held, Holland, others; 4/10–5/2.

GIBSON—568 Broadway (925-1192). "Reconstruct," with works by Armleder, Brenner, Halley, Mosset, Smithson, Wallace & Donohue, others, curated by Robert Nickas; through 4/25.

GRASS ROOTS—131 Spring St. (431-0144). "The Divine Image: Religious Folk Art in Latin America"; through 5/10.

METRO PICTURES—150 Greene St. (925-8335). Recent works by Belcher, Bolande, Hamon, Jones, Parrino, Robbins; through 4/25.

SHAPOLSKY—99 Spring St. (334-9755). "Variations in Matter Painting," with works by Bowling, Dubuffet, Gallo, Hoffman, Kurtz, Laufer, Milder, Nonn, Reynal, Tapies, Tobey; 4/9–5/16.

SOHO CENTER FOR VISUAL ARTISTS—114 Prince St. (226-1995). Works by Holmes, Levin, Perl, Wilson; through 5/2.

STOLER—13 White St. (966-5090). "Invitational Painting," with works by Cohen, Mitchell, Mueller, Palazzolo, Porter, others; through 4/18.

WOLFF—560 Broadway (431-7833). Works by Ebner, Laib, McCracken, Mentor, Reed, Richter, Serra, Welling, Wentworth; through 4/25.

Other

ARUCH—135 E. 22nd St. (505-2192). "Russian and Soviet Political Art, 1900–1986: Broadsheets to 'Sots' Art"; through 4/24.

OOK ARTS—626 Broadway (460-9768). An exhibition of artists' books from "Book Works"; through 5/9.

.I.T.—Seventh Ave. at 27th St. (760-7970). "Three Women: Madeleine Vionnnet, Claire McCardell, and Rei Kawakubo"; through 4/18.

REY ART GALLERY AND STUDY CENTER—N.Y.U., 33 Washington Place (598-7603). A collaborative installation by Helen Mayer Harrison & Newton Harrison Projects entitled, "Nobody Told Us When to Stop Thinking"; a site-specific installation by Canadian artist Paul Hunter. Through 4/18.

EHMAN COLLEGE—Goulden Ave. and Bedford Park Blvd. West, Bronx (960-8731). "Merce Cunningham and His Collaborators," with works by Anastasi, Bradshaw, Cage, Graves, Johns, Lancaster, Morris, Nauman, Rauschenberg, Stella, Warhol; through 4/26.

NEW SCHOOL—66 W. 12th St. (741-5687). An inaugural exhibition, with paintings by Dinnerstein, Dorfman, Gross; through 4/14.

NEW YORK STUDIO SCHOOL OF DRAWING, PAINTING, AND SCULPTURE—8 W. 8th St. (673-6466). "Five Abstract Painters," with works by Dryer, Goldberg, Obuck, Purdum, Spence, curated by Robert Storr; 4/10–5/8.

P.S. 1—46-01 21st St., Long Island City, N.Y. (718-784-2084). "Juxtapositions: Recent Sculpture From England and Germany"; through 6/21.

SWISS INSTITUTE—35 W. 67th St. (873-3761). "Walls and Spaces: Three Swiss Artists," with works by Koczy, Mosset, Vital; through 4/25.

PHOTOGRAPHY

DIANE ARBUS—Early photographs; through 4/25. Miller, 41 E. 57th St. (980-5454).

ZEKE BERMAN—Large photographs of still-life compositions and interiors; through 5/9. Lieberman & Saul, 155 Spring St. (431-0747).

ELLEN CAREY—Large-format Polaroid portraits; through 5/3. Cerigo, 202 Ave. A (777-2579).

BRUCE CRATSLEY/FAY GODWIN—Photographs that imply hidden sensations and mysteries/Photographs of the British landscape; through 5/2. Witkin, 415 W. Broadway (925-5510).

JACK DELANO—"Fifty Years of Photography"—photographs taken for the Federal Arts Project, in Pennsylvania, New England, Georgia, and Puerto Rico; through 4/25. Photofind, 138 Spring St. (334-0010).

ROGER FRANK—Photographs of people wearing red ties as a symbol of power; through 4/30. 4th Street Photo, 67 E. 4th St. (673-1021).

ANDREW GORDON—Photographs of American life in the 1980's; through 5/9. Ledel, 168 Mercer St. (966-7659).

SANDRA HABER/LOUIS FAURER—Recent panoramic color photomontages of television images/Vintage photographs of New York and Philadelphia, 1936–1950; through 5/2. Miller, 138 Spring St. (226-1220).

I.C.P.—1130 Fith Ave., at 94th St. (860-1777). Tue. 12–8 (free), Wed.–Fri. 12–5, Sat.–Sun. 11–6, $2.50 admission. "The Eternal Body: Photographs by Ruth Bernhard"; "Ellen Carey: Survey 1978–1986"; "Art Circles: Portrait Photographs from *Artnews:* 1905–1986"; through 4/19.

LIGHT—724 Fifth Ave. (582-6552). Photographs of interiors by Callahan, Dow, Evans, Kertesz, Krims, Shore, others, plus installations by Jones, Serrano/Ault, Reuter; 4/11–5/16.

JOHN LOENGARD—Portraits, landscapes, and still lifes; through 4/24. Life, Time & Life Bldg., 1271 Sixth Ave. (522-2300). By appt.

ROBERT SCHAEFFER—"Bee Bonnet Portraits"—black-and-white photographs taken through screens, grills, and curtains to create layered spatial compositions; 4/8–5/21. Puchong, 36a Third Ave. (264-9086).

JAMES VAN DER ZEE—A selection of vintage and estate prints; through 4/19. Sharpe, 175 Ave. B (777-4622).

JOEL-PETER WITKIN/JOSEF BREITENBACH—Recent photographs and sculpture/Portraits of Brecht, Ernst, Joyce, others; studies of the female nude; through 4/25. Pace/Macgill, 11 E. 57th St. (759-7999).

PERFORMANCE

BACA DOWNTOWN—111 Willoughby St., Brooklyn (718-596-2222). 4/10 at 8: Nicky Paraiso and Mary Schultz in "At Odds (or Evens)." $7. 4/11 at 8: Lauri Nagel, Shelley Hirsch, and David Simons in "Naked We Stand." $7.

FRANKLIN FURNACE—112 Franklin St. (925-4671). 4/9, 10 at 8:30: Trinket Monsod in "Tristan's Break." $6.

THE KITCHEN—512 W. 19th St. (255-5793). 4/9–12 at 8:30: Cydney Wilkes's "Towers" and Nelson Zayas's "One Man's Drink." $8.

P.S. 122—150 First Ave. (477-5288). 4/13 at 9: "The Passion and the Resurrection of the Full Moon Show." $6. 4/10 at 10, 4/11, 12 at 8: Bill Callihan's "Mesas," with Kimberley Flynn. $7. 4/12 at 4: "Hothouse Improvisations." $4.

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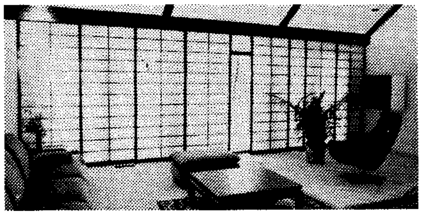

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ST. MARK'S CHURCH—10th St. and Second Ave. (674-8112). 4/11, 12 at 8:30: Robbie McCauley in "My Father and the Wars." $6.

STOREFRONT FOR ART AND ARCHITECTURE—97 Kenmare St. (431-5795). 4/10, 4/17, 4/18 at 8:30: Eric Schmidt in the premiere performance of "A Novena for the Leatherman: The Train's Contents." $8.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Sun. 10 a.m.–5, Tue. 10 a.m.–8. $3:50, seniors and students $1:50. (Free Tue. 5–8). Through 7/17: "Recent Acquisitions from the Permanent Collection." 4/11–7/17: "Interlacing: The Elemental Fabric." 4/11–10/18: Contemporary American and European Glass: The Saxe Collection.

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Daily 10 a.m.–5:45; Wed., Fri., Sat. 10 a.m.–9. Contribution $3:50; children $1.50; free Fri.–Sat. 5–9. Through April: "Ladies in the Field: The Museum's Unsung Explorers." Through 6/1: "City of Light." Through 8/2: "The Chaco Phenomenon." Through 8/2: "On Tap: New York City Water."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6, Sun. noon–5. Closed Mon. $2, students and seniors $1. Through 9/13: "The Photographs of Beatrice Pitney Lamb." 4/9–6/7: "The Word and the Image: Buddhist Book Illuminations."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thu. 10 a.m.–4:30, Sun. 11 a.m.–4:30. $1.50, students and seniors $1. Through 4/19: "Modern Primitives of Spain." 4/9–5/17: "Recent Works by Marc Brasz." Through 5/17: "Contemporary Symbolist Sensibilities." Through 5/24: "Monir: Graphic Work, 1975–1986."

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.–Fri. 10 a.m.–5, Sat.–Sun. 10 a.m.–5. Donation $3; students $1:50; seniors $1. Through 6/7: "Mary Frank: Persephone Studies." Through 6/15: "Donna Dennis: Deep Station." Through 6/29: "Magic in Miniature: Ancient Egyptian Scarabs, Seals, and Amulets." Through 6/29: "The American Eye For Style." Through 6/29: "Pearls Among the Gold: Russian Women's Festive Dress."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. nooon–5. $3; seniors and students $1.50; free Tue. after 5. Through 4/26: "Crystal Palaces: The Buildings of the First World's Fairs." Through 5/31: "Folding Fans from the Cooper-Hewitt Collection." Through 6/9: "The Catalan Spirit: Gaudí and his Contemporaries." Through 6/28: "Louis Sullivan: The Function of Ornament."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6: $2, students and seniors 50¢; Sun. 1–6: $3. Children under 10 not admitted. "Fragonard's *The Progress of Love*."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St (360-3500). Tue. 11 a.m.–8, Wed.–Sun. 11 a.m.–5. $3.50, students and seniors $2; free Tue. 5–9. Through 5/3: "Peggy Guggenheim's Other Legacy." Through 5/3: "Pierre Alechinsky: Margin and Center."

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11 a.m.–6, Mon., Wed., Thu. noon–5, Tue. to 8 (free 5–8). Closed Fri.–Sat., major Jewish holidays. $3, seniors and students $1.75. Through 4/19: "The Jews of Ethiopia: A People in Transition." Through 4/19: "The Unknown Steinhardt." Through 4/19: "Remember Us to Life: The Art of Lenke Rothman." Through Aug.: "In The Picture." Through Aug.: "Art and Exaltation: Treasures of the Jewish Museum."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue. 9:30 a.m.–8:45, Wed.–Sun. 9:30 a.m.–5:15. Contribution $4:50; children and seniors $2.25. Lila Acheson Wallace Wing. Through 5/24: "The Age of Correggio and the Carracci: Emilian Paintings, Drawings and Prints of the 16th and 17th Centuries." Through 5/31: "Selections From the Ernest Erickson Collection of Ancient Chinese Art." Through 6/21: "Impressionist and Post-Impressionist Masterpieces: The Courtauld Collection." Through 8/2: "Sung and Yüan Calligraphy and Painting." Through 9/6: "Luxurious and Elegant Dresses for the Dance." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–5:15. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Closed through 4/13 . Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $3. Through 5/5: "The Age of Bruegel: Netherlandish Drawings of the Sixteenth Century."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $5; students $3:50; seniors $2. Through 4/28: "Projects: Magdalena Jetelová." Through 5/5: "Paul Klee." Through 5/26: "Le Corbusier: 5 Projects." Through 6/2: "Photographs by Jan Groover." Through 6/2: "The Drawings of Roy Lichtenstein."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tue.–Sat. 10 a.m.–5; Sun. 1–5. Free. Through 5/17: "The Best of the Best-Dressed List." Through 5/31: "Selling the Show: Turn-of-the-Century Theatre Posters." Through 6/14: "Bellevue Hospital: 250 Years in Service to New York." Through 6/28: "Flights of Fancy: Dolls Made by Contemporary Artists." Through 6/30: "Clare's Peaceable Kingdom: A Toymaker Ahead of Her Time."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon–8, Wed.–Sun. noon–5. (Free Tue. 5–8). $2.50, seniors and students $2. Through 4/29: "162nd Annual Exhibition."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.–Sat. 10 a.m.–5, Sun. 1–5. $2; children $1. "Audubon Watercolors." Through 5/30: "New York Bestiary: Pets and Pests of the Metropolis." Through 7/12: "The Hudson River and the Highlands: Photographs by Robert Glen Ketchum." Through 8/16: "The Wagstaff Collection of American Silver." Through 11/8: "Portraits of Power: Paintings from the Collection of the New York Chamber of Commerce and Industry."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily except Sun. 10 a.m.–6; some collections to 9. Through 5/30: "Women and Literature: English and American Writers From the 18th Century to the Present." **Lincoln Center,** 111 Amsterdam Ave., at 65th St. Through 5/23: "Floral Follies: Broadway Revue Costumes 1900–1930."

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. Through 4/26: "Carole Jeane Feuerman's Sculptures." Through 5/10: "Tom Wesselmann/A New Approach to Drawing." Through 5/10: "Recent Acquisitions."

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $1.50; children 50¢. Through 8/30: "Harlem Renaissance: Art of Black America."

UKRAINIAN MUSEUM—203 Second Ave. (228-0110). Wed.–Sun. 1–5. $1; students and seniors 50¢. Through 5/3: "The World of William Kurelek." Through May: "Pysanky (Easter Eggs)."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6. $4, seniors $2; free Tue. 6–8. 4/10–6/28: "1987 Biennial." Through 4/5: "Walt Kuhn: The Entertainers." **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Through 4/22: "Monotypes by Maurice Prendergast." **Whitney Museum of American Art at Equitable Center,** Seventh Ave., bet. 51st and 52nd Sts. (554-1113). Through 4/8: "Twentieth-Century Master American Photographers." Through 5/23: "Twentieth-Century American Art: Highlights of the Permanent Collection."

AUCTIONS

CHRISTIE'S EAST— 219 E. 67th St. (606-0400). 4/9 a 10 a.m.: "Antique and Fine Jewelry." On view through 4/8. 4/14 at 10 a.m.: "Furniture, Decorations, and Paintings." On view 4/10–13.

PHILLIPS—406 E. 79th St. (570-4830). 4/9 at 2: "Tribal Art." On view through 4/8. 4/11 at 11 a.m.: "Animation and Cartoon Art." On view through 4/10.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 4/1 at 10:15 a.m. and 2: "Arcade Auction: Modern an Contemporary Paintings." On view through 4/9 4/11 at 10:15 a.m. and 2: "Property From the Estat of Flora Whitney Miller." On view through 4/10.

MUSIC AND DANCE

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (246-8989).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (362-1911); Avery Fisher Hall (874-2424); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (427-4410).

Radio City Music Hall, Sixth Ave. and 50th St.(757-3100).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, April 8

RUDOLF SERKIN, pianist. Beethoven Sonatas Op. 109, Op. 110, Op. 111. Carnegie Hall at 8. $14, $20.

MUIR STRING QUARTET—Beethoven's Quartet Op. 18, No. 3; Bartok's Quartet No. 6; Mendelssohn's Quartet Op. 13. 92nd Street Y at 8. $7.50–$10.

CHAMBER PLAYERS OF THE LEAGUE/ISCM, with guest artists pianist Elizabeth diFelice, violinist Erica Kiesewetter, tenor Constantine Cassolas, soprano Christine Schadeberg, cellist Michael Finckel, violinist Ryan Brown, cellist Sarah Carter. Martino's *Pianissimo*; Sheng's Five Chinese Folk Songs; Harris's *Anywhere Out of the World* (Theme and Variations); Pleskow's *Intrada*; Stravinsky's Septet. Merkin Concert Hall at 8. $7.50.

MANNES TRIO—Haydn's Trio in A; Schnabel's Trio (1945); Brahms's Trio Op. 8. Alice Tully Hall at 8. $10.

DEIRDRE MANNING, flutist, with pianist Linda Mark. Works by Schubert, Dutilleux, Doppler, Liszt-Manning, Tibor Serly (world premiere). Weill Recital Hall at Carnegie Hall, at 8. $10.

MARTA FELCMAN, pianist. Works by Bach, Beethoven, Guastavino, Scriabin, Bartok, Chopin. Americas Society, 680 Park Ave. at 68th St. (249-8950), at 8. $10.

ED PALERMO and his 16-piece band. Jazz Center, 380 Lafayette St. (505-5660), at 8:30 and 10. $5.

RON KUIVILA/NICOLAS COLLINS—Electronic music, with Susan Tallman, Robert Poss. Alternative Museum, 17 White St. (966-4444), at 8. $6.

BILLY TAYLOR, pianist. "Midtown Jazz at Midday." St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 12:30. $2.

ALVIN NOVAK, pianist, with soprano Nadine Herman, baritone Spencer Mason, violinist Roger Zahab, cellist Ben Whittenburg, clarinetist Joan Porter. Works by Beethoven and Poulenc. Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 8. Free.

ANDREW BOLOTOWSKY, flutist. "The Flute of Pan": music for solo flute by Debussy, Honegger, Davis, de Lorenzo, others. Interchurch Center, 475 Riverside Dr. at 120th St., at noon. Free.

BRASS QUARTET—Ensemble from Juilliard School. Music of Purcell, Gabrieli, Pachelbel, Hovhaness, others. Crystal Pavilion atrium, 805 Third Ave., 49th–50th Sts., at noon. Free.

RIE HAGIWARA, soprano. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

QUEENS COLLEGE ORCHESTRA, Maurice Peress conductor. Colden Center, LIE and Kissena Blvd., Flushing, at 12:30. Free.

ALEXANDER SMITH, theorbo, with flutist Gulley Dunlap. Brooklyn College Levenson Hall, Flatbush and Nostrand Aves. (718-434-1900), at 12:15. Free.

Thursday, April 9

NEW YORK PHILHARMONIC, Leonard Bernstein conductor. Ives's Symphony No. 2; Schubert's Symphony No. 9. Avery Fisher Hall at 8. $7.50–$35.

ALEXIS WEISSENBERG, pianist. Music of Bach, Schumann, Liszt. 92nd Street Y at 8. $12.50–$17.50.

ITZHAK PERLMAN, violinist, with pianist Samuel Sanders. Carnegie Hall at 8. Sold out.

ZAIDEE PARKINSON, pianist/**SUSAN BELLING,** soprano. "Song in Music": Purcell, Brahms, Bach, Faure, others. Merkin Concert Hall at 8. $10, $12.

EUGENE BARBAN, pianist. Works by D. Scarlatti, Schumann, Medtner, Debussy, Chopin. Alice Tully Hall at 8. $6.

PORTLAND STRING QUARTET—Mozart's Quartet K. 465, "Dissonant"; Piston's Quartet No. 1; Dvorak's Quartet Op. 96, "American." Weill Recital Hall at Carnegie Hall, at 8. $10.

KIM KASKASHIAN, violist/**JAMES TOCCO,** pianist. Bartok's Rhapsody No. 1; Schumann's *Marchenbilder*; Orrego-Salas's *Mobili*, Op. 63 (N.Y. premiere); Brahms's Sonata Op. 120, No. 1. Metropolitan Museum at 8. $10.

ROSALIE GARUT AND FRIENDS, with Cameron Sawzin, Jeff Warschauer. "We Are Here: The Second Generation Lives On," opening the series "Transmitting the Holocaust Legacy Through Music, Art, and Dance." Music for guitars, mandolin, and cello. Emanu-El YM-YWHA, 344 E. 14th St. (674-7200), at 8. Followed by a discussion. $6.

MANHATTAN MARIMBA QUARTET— Music of Bernstein, Vivaldi, Beiderbecke, others. Church of the Heavenly Rest, Fifth Ave. at 90th St., at 7. $8.

EVELYN NALLEN, recorders/**SPENCER CARROLL,** harpsichord. Early and contemporary music. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

TIM BERNE/HANK ROBERTS DUO—New and improvised music. The Knitting Factory, 47 E. Houston at Mulberry Sts. (219-3055), at 9. $4.

SHEILA McDONALD, violinist/**VASSA SHEVEL,** pianist. JASA, 40 W. 68th St. (724-3200), at 1. Free.

STEFAN PALM, organist. Bach, Guilmant, Reger. St. Paul's Chapel, Columbia, Broadway and 116th St., at noon. Free.

CHAMBER SOUND—Works by Quantz, Berger, Haydn, Francaix. Public Library, Webster Branch, York Ave., at 78th St., at 7. Free.

KYLE TURNER, tuba. Lincoln Center Library at 4. Free.

BARGEMUSIC—Violinist Ik-Hwan Bae, soprano Katherine Ciesinski, pianist Shigeo Neriki, clarinetist David Shifrin. Works by Mozart, Schubert, Spohr, Villa-Lobos, Poulenc, Bartok. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $12.

Friday, April 10

NEW YORK POPS, Skitch Henderson conductor; tenor Robert White, Barber Shop Society. "An Evening of Americana." Carnegie Hall at 8. $14–$18.50.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER, with guest artists. Beethoven's Trio in B-flat for Clarinet, Cello, Piano; Kirchner's *Music for Twelve* (N.Y. premiere); Mozart's *Eine Kleine Nachtmusik;* Schoenberg's *Kammersymphonie* Op. 9. Alice Tully Hall at 8. $17.50.

NEW YORK PHILHARMONIC—See 4/9. At 2.

JUILLIARD ORCHESTRA, Jorge Mester conductor; violinist Reiko Watanabe. Balada's *Homage a Sarasate;* Paganini's Violin Concerto No. 1; Bartok's Concerto for Orchetstra. Avery Fisher Hall at 8. Free.

ROBERT STALLMAN, flutist, with pianist Erika Nickrenz and other instrumentalists. "French Connections": Works by Poulenc, Marais, Debussy, Blavet, Villa-Lobos, Pierne. Weill Recital Hall at Carnegie Hall, at 8. $10.

LOCKENHAUS FESTIVAL AT THE MET—Violinist Gidon Kremer, with violinist Isabella van Keulen, violist Tabea Zimmermann, cellist David Geringas, doublebassist Alois Posch, clarinetist Eduard Brunner, French-hornist Radovan Vlatkovic, bassoonist Klaus Thunemann, soprano Christine Whittlesey. Metropolitan Museum at 8. $17.

AMOR ARTIS CHORALE AND ORCHESTRA, Johannes Somary conductor; Thomas Bogdan, Peter Stewart, Ann Monoyios, William Carney, William Fleck, Jeffrey Dooley. Bach's *St. Matthew Passion.* St. Jean Baptiste Church, Lexington Ave. and 76th St. (772-9408), at 7:30. $15.

ISABEL PANTOJA IN CONCERT—Spanish music. Felt Forum, Madison Square Garden, at 8:30. $20, $25.

MANHATTAN PHILHARMONIA ORCHESTRA, David Gilbert conductor; trumpeter Jeffrey Kaye. Hummel's Trumpet Concerto; Noon's *Star Captains* (N.Y. premiere); Schumann's Symphony No. 1, "Spring." Manhattan School of Music, Broadway and 122nd St. (749-2802), at 8. Free.

VINEYARDMUSIK—"A Baroque Spring in England": Purcell, Pepusch, Vincent, Byrd. The Vineyard, 309 E. 26th St. (683-0696), at 8. $10.

PAPO VAZQUEZ AND "BOMBAJAZZ" ENSEMBLE—Jazz. Americas Society, 680 Park Ave., at 68th St. (249-8950), at 8. $12.

PAQUITO D'RIVERA and his Havana-New York Quintet/**LOUIE RAMIREZ** and his Latin-Jazz Ensemble. Town Hall at 8. $16.50, $20.

SIR ROLAND HANNA, pianist/**ARNIE LAWRENCE,** alto-saxophonist, with faculty musicians. Jazz. New School, 66 W. 12th St., at 6. $7.

TIYE GIRAUD—Compositions for Third World instruments. "Emerging Spring '87," at Danse Mirage, 153 Mercer St. (226-5767), at 8. $9.

BILL STAINES, folksinger. P.S. 41, 116 W. 11th St. (594-8833), at 8. $8.

THOMAS FLEMING, harmonica, with pianist Angela Manso. Villa-Lobos, Penderecki, Stravinsky. Greenwich House Music School, 46 Barrow St. (242-4770), at 8. Free.

MUSIC & DANCE

LAURENCE ZOERNIG AND GROUP—Music for cello, bass, piano. The Centerfold Coffeehouse, 263 W. 86th St. (866-4454), at 8. $4.

KATIA AND MARIELLE LABEQUE, duo-pianists, with percussionists Jean-Pierre Drouet and Sylvio Gualda. Bartok, Bernstein. Lehman Center, Bedford Park Blvd. West nand Goulden Ave. (960-8833), at 8. $11–$15.

STABAT MATER, an opera oratorio in three parts, by Somei and Kayko Satoh in collaboration with director-designer Manuel Lutgenhorst. Part I begins at 7 on the Brooklyn Heights Promenade, with a procession of 120 schoolchildren. Parts II and III follow at St. Ann's Church, Clinton and Montague Sts. (718-834-8794). $10.

BARGEMUSIC—Violinists Ani Kavafian, Ida Kavafian, violist Steven Tenenbom, cellist Peter Wiley. Mendelssohn's Quartet Op. 44, No. 2; Ravel's String Quartet. Fulton Ferry Landing, Brooklyn (718-624-4061), at 8. $12.

AEOLIAN CHAMBER PLAYERS—Lehman Center, Bedford Park Blvd. West and Goulden Ave., Bronx, at 12:15. Free.

QUEENS COLLEGE—At 1:30: Pianist Kiyomi Masaki. At 2:45: Cellists Nioka Workman and Matthew Szabo. At 4: Pianist Sally Livingston, with the Queens String Quartet; Brahms's Piano Quintet Op. 34. LIE and Kissena Blvd., Flushing. Free.

JULIUS GROSSMAN CHAMBER ORCHESTRA— Free Synagogue of Flushing, 41-60 Kissena Blvd., at 8. Free.

ARTHUR KOENIG, singer-songwriter. Folk-rock, pop, and originals. Good Coffee House, 53 Prospect Park West, Brooklyn (718-768-2972: Fridays after 9 p.m. only), at 9:30. $4.

Saturday, April 11

LITTLE ORCHESTRA SOCIETY, METROPOLITAN SINGERS/GREEK CHORAL SOCIETY, Dino Anagnost conductor; soprano Evelyn Petros, tenor Demetrios Fousteris. Poulenc's *Stabat Mater;* Byzantine Holy Week chants; Easter Scene from Mascagni's *Cavalleria Rusticana;* Albinoni's *Adagio.* Greek Orthodox Cathedral of the Holy Trinity, 319 E. 74th St., at 8:30. $15, $20 (704-0840); $60, $80 (704-2100).

ANDRES SEGOVIA, guitarist. Works by Sor, Tarrega, Turina, Ponce, and Segovia's transcriptions of Frescobaldi, Bach, Haydn, Tchaikovsky. Carnegie Hall at 8. $14–$22.50.

YO-YO MA, cellist/**EMANUEL AX,** pianist. 92nd Street Y at 8. Sold out.

PHILHARMONIA ORCHESTRA OF YALE, Otto-Werner Mueller conductor; pianist Claude Franck. Beethoven Society program: "Namensfeier" Overture; Piano Concerto No. 1; Symphony No. 3. Alice Tully Hall at 3. $15.

NEW YORK POPS—See 4/10. At 2. $12.50–$22.50.

NEW YORK PHILHARMONIC—See 4/9.

CONTINUUM—"The New Ukrainians": music includes the world premiere of a commissioned work by Leonid Hrabovsky; also U.S. premieres by Kolodub, Silvestrov, Bibik. Alice Tully Hall at 8. $6, $8.

GUARNERI STRING QUARTET, with violist Ida Kavafian, cellist Laurence Lesser. Schubert's *Quartettsatz;* Bartok's Quartet No. 2; Brahms's String Sextet Op. 18. Metropolitan Museum at 8. $15.

BALTAZAR BENITEZ, guitarist (N.Y. debut). Fabini, Piazzolla, Castillo, Falla, others. Merkin Concert Hall at 9. $10.

CAMBRIDGE BUSKERS—"Wild arrangements" of classical music. Weill Recital Hall at Carnegie Hall, at 8:30. $10.

SOLISTI NEW YORK CHAMBER ORCHESTRA, Ransom Wilson conductor, with the Leonardo Trio and violist Lois Martin. "Untaxing Brahms: Music for the IRS." Piano Trio No. 1 and Piano Quartet in g, Op. 25. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 7:30. Free.

PANKAJ UDHAS—Indian music. Felt Forum Madison Square Garden at 8. $10–$100.

ARMENIAN CONCERT—Chorus of Hamazkain Armenian Cultural and Educational Association. Jean Almouhian, composer-conductor; pianists Seta Karakashian-Von Bartesch, Alice Papazian, tenor Andre Manoukian, mezzo-soprano Maro Partamian. Town Hall at 8. $5–$25.

TRIO BELL-ARTE—Harpsichordist Elaine Comparone, oboist Bert Lucarelli, flutist Renee Siebert. Bach, CPE Bach, Couperin, Le Clair, Persichetti. St. Michael's Church, 225 W. 99th St. (666-9427), at 8. $8.

JULIUS HEMPHILL TRIO—Jazz. Greenwich House, 27 Barrow St. (645-3287), at 8. $10.

DOWNTOWN CHAMBER & OPERA PLAYERS—"Five to Eight": Works by Scarim (world premiere), Martinu, Saint-Saens, Mendelssohn. Emanu-El Midtown Y, 344 E. 14th St. (673-2207), at 8. $7.

HABANA: ANTOLOGIA MUSICAL—Revue of popular and zarzuela songs. Repertorio Espanol (889-2850), at Equitable Tower auditorium, 787 Seventh Ave., 51st–52nd Sts., at 8. $16.

MUSIC AND DANCE OF THE FULANI PEOPLE OF SENEGAL, by Le Musique des Peulhs du Senegal. Triplex Theater, BMCC, 199 Chambers St. (618-1980), at 8. $12, $15.

MICHAEL SHRIEVE—Latin-rock, "Soundings in the Fathoms." New York Open Center, 83 Spring St. (219-2527), at 7:30 and 9:30. $9.

GRAMERCY QUINTET—Music of Debussy, Milhaud, Francaix, Taffanel. Roerich Museum, 319 W. 107th St. (864-7752), at 8. Free.

CAROL STEIN AMADO, violinist. Theodore Roosevelt Birthplace, 28 E. 20th, at 2. House admission $1.

CON BRIO ENSEMBLE—Lincoln Center Library at 2:30. Free.

MOSTLY MOZART FESTIVAL ORCHESTRA, Gerard Schwarz conductor; pianist John Browning. Mozart's Symphony No. 20; Piano Concerto No. 9; Symphony No. 39. Brooklyn Center, Brooklyn College, Flatbush and Nostrand Aves. (718-434-1900), at 8. $8–$17.

STEVE ALLEN AND FRIENDS—With Russell George, Bob Kindred, Grady Tate, Joe Wilder, Sol Yaged. "Jazz America." Lehman Center, Bedford Park Blvd. West and Goulden Ave., Bronx, at 8. $13–$17.50; $7 round-trip bus from Manhattan (960-8833).

STABAT MATER—See 4/10.

Sunday, April 12

AMERICAN SYMPHONY ORCHESTRA, Peter Tiboris conductor. Choruses from South Dakota, Wisconsin, Mississippi, Colorado, Tennessee; soloists Jean Bystrom, Marcia Roberts, William Lavonis, Warren Campbell, Stephan Kirchgraber. Handel's *Israel in Egypt.* Avery Fisher Hall at 8. $8–$18.

NEW HARLEM CHAMBER ORCHESTRA, Howard A. Roberts conductor; North Carolina Central University Choir, bass-baritone Simon Estes, soprano Priscilla Baskerville, mezzo-soprano Ann Duquesnay. N.Y. premiere of Roberts's *The Spiritual Heritage,* a work in four parts: "Mother Africa," "Down Home," "The Concert Hall," "The Influence." Carnegie Hall at 8. Benefit for the establishment of the Afro-American Music Foundation (989-3426): $10–$50, or $100 including reception.

CHRISTA LUDWIG, mezzo-soprano/**JAMES LEVINE,** pianist. Music of Brahms, Liszt, Strauss, Berg, Debussy, Mahler. Avery Fisher Hall at 3. $10–$20.

BROWN UNIVERSITY SYMPHONY ORCHESTRA AND CHORUS (N.Y. debuts), Richard Westerfield conductor; violinist Patricia Shih (N.Y. debut). Stravinsky's *Symphony of Psalms;* Wieniawski's Violin Concerto No. 1; Shostakovich's Symphony No. 5. Carnegie Hall at 2. Benefit for Brown undergraduates' scholarship fund (488-0823): $35–$250; *students,* $10.

CHAMBER MUSIC SOCIETY—See 4/10. Today at 5.

JANE COOP, pianist. Mozart, Beethoven, Coulthard, Chopin, Brahms. 92nd Street Y at 3. $7.50–$10.

NEW SCHOOL CONCERTS CHAMBER ORCHESTRA, Alexander Schneider conductor; soprano Gianna Rolandi. Haydn program: Symphonies No. 78, No. 93, No. 98; concert arias *Aria di Beatrice, Aria di Donna Stello.* New School, 66 W. 12th St. (741-5689), at 2. $8.

MIECZYSLAW HORSZOWSKI, pianist. Works by Bach-Liszt, Mozart, Schumann, Chopin. Town Hall at 2. Standing room, $3.

DIANA DABBY, pianist. Works by Haydn, Bartok, Schumann, Helps, Andrew Imbrie (world premiere), Liszt. Merkin Concert Hall at 3. Benefit for Judith Resnik Memorial Scholarship Fund, City College School of Engineering: $10–$25.

KYUNG HEE PARK/KEUM HEE KIM, duo-pianists. Works of Gliere, Mozart, Rachmaninoff, Lutoslawski. Merkin Concert Hall at 8. $10.

DAVID HOLLANDER, pianist. Works of Schumann, Scriabin, Liszt, Max Stern (N.Y. premiere). Weill Recital Hall at Carnegie Hall, at 5:30. $6.

YAROSLAV SENYSHYN, pianist (N.Y. debut). Beethoven, Chopin, Brahms, Revutsky, Chopin. Weill Recital Hall at 2. $6, $8.

RHONDA LARSON, flutist. Weill Recital Hall at 8:30.

METROPOLITAN OPERA ORCHESTRA MEMBERS—Chamber music by opera composers: Rossini, Ponchielli, Poulenc, Verdi-Doppler, Beethoven, Mozart. Madison Avenue Presbyterian Church, 73rd St., at 4. Contribution.

JOHN GRAHAM, violist, with percussionist Raymond Des Roches, pianist Gwendolyn Mok, clarinetists David Krakauer, Marjorie O'Brien, Dennis Smylie. Music of Bach, Goldstein (premiere), Brahms, Lessard (premiere). Mannes College of Music, 150 W. 85th St. (580-0210), at 8. Free.

BACH VESPERS—Holy Trinity Choir, Bach Orchestra, soloists, Frederick Grimes conductor and organist. Bach's Palm Sunday Cantata 182; Prelude and Fugue in D, S. 532. Holy Trinity Lutheran Church, CPW and 65th St., at 5. Offering.

AMOR ARTIS CHAMBER CHOIR AND ORCHESTRA, with period instruments; Johannes Somary conductor and organist; countertenor Jeffrey Dooley. Handel's *St. John Passion;* Chandos Anthem No. 6; Organ Concerto in F. Church of the Holy Trinity, 316 E. 88th St., at 5. $6.

ST. JOHN PASSION, by Bach. Vocal and instrumental ensemble, Larry Mendes conductor. Our Lady of Peace Church, 237 E. 62nd St., at 2:30. $10.

ESTELLE PARNAS ORINGER, pianist. D. Scarlatti, Franck, Brahms, Chopin. Nicholas Roerich Museum, 319 W. 107th St. (864-7752), at 3. Free.

COMPOSER SERIES—First Avenue Ensemble, oboe and synthesizers/Larry Simon, three new trios for guitar, bass, and synthesizer/Richard Robinson, new music. La Mama, La Galleria Second Classe, 6 E. 1st St. (505-2476), at 4. Donation.

YOUNG MUSICIANS—Students of the Hebrew Arts School. Ann Goodman Recital Hall, 129 W. 67th St. (362-8719), at 2:15. Free.

ZAIDA LEVIN, violinist/**ROBERT NATHAN LEVIN,** pianist. Schubert, Szymanowski, Prokofiev, Franck. Museum of the City of New York, Fifth Ave. and 103rd St., at 2:30. Free.

THE WELL-TUNED PIANO—La Monte Young 30-year retrospective series. Dia Art Foundation, 155 Mercer St. (925-8270), at 6. $14, includes tape-playback concert 4/15 at 6.

ST. PETER'S CHURCH—At 5: Jazz Vespers; offering. Lexington Ave. and 54th St. (935-2200).

POLISH CHAMBER PHILHARMONIC ORCHESTRA, Wojciech Rajski conductor; pianist Alexander Peskanov. Music by Gorecki, Rossini, Mozart, Liszt, Tchaikovsky. Snug Harbor Cultural Center Great Hall (inaugural concert) (718-448-2500), at 2. $12.50.

HUI-MEI LIN, pianist. Brooklyn Museum, 200 Eastern Pkwy., at 1:30. Free with museum admission.

BARGEMUSIC—See 4/9. Today at 4.

Monday, April 13

MARTIN MUMELTER, violinist/**SIEGFRIED MAUSER,** pianist. Hindemith, Killmayer, Schoenberg, Urbanner, Webern. CUNY Graduate Center, 33 W. 42nd St., lower-level auditorium, at 8. Free.

A. LEROY—"New & Improved." Music for winds and percussion. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077), at 8. $8.

NEW MUSIC/NEW COMPOSERS—Composers' Forum readings of new works by "emerging" composers Mel Graves, Lydia Ayers, Catherine Brazelton. Robert Black, contrabass; alto Mary Feinsinger, guitarist Jeffrey Schanzer. Donnell Library Center, 20 W. 53rd St., at 5. Free.

Tuesday, April 14

TRIBUTE TO CAROL BRICE—A memorial to the late contralto. With Betty Allen, Guion Bluford, Glori Davy, Cleo Laine and John Dankworth, Leon Mitchell, Cab Calloway, William Warfield, Georg Shirley, Andrew and Billie Lynn Frierson, McHenr Boatright, Ed Harris and Amy Madigan, Barbara Hendricks, Celeste Holm, Fred Horicke, Ben Holt, Christopher Keene, Ilze Klavins, Janis Klavins, Gilberto Munguia, Walter Ponce, Don Shirley, Tommie Stewart, others. Carnegie Hall at 8. Benefit for the Cimarron Circuit Opera Company, founded by the singer and her husband, Thomas Carey. $10–$25.

NEW YORK PHILHARMONIC—See 4/9.

AKIKO UENAMI, soprano, with pianist Kohei Kawaguchi. Italian and Japanese art songs. Weill Recital Hall at Carnegie Hall, at 8. $15.

A. LEROY—See 4/13.

CHRISTY MOORE, singer-composer-guitarist. Traditional, contemporary, and original Irish folk music. Town Hall at 8. $15, $17.50.

CHOIR OF TRINITY CHURCH, James A. Simms conductor. Music of Schutz, Joubert, Pinkham. Trinity Church, Broadway and Wall St., at 12:45. Free.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through 4/18. 4/6 at 6:30: Wagner's *Parsifal*, Levine conducting; Troyanos, Jenkins, Estes, Sotin, McIntyre, Berberian. 4/7 at 8: Poulenc's *Dialogues of the Carmelites,* Rosenthal conducting; Erickson, Norman, Crespin, Upshaw, Quivar, Kuebler, Meredith, Kraft. 4/8 at 8: Saint-Saens's *Samson et Dalila,* Fournet conducting; Alexandrina Milcheva (debut), Vickers, Quilico, Cook, Macurdy. 4/9 at 8: Puccini's *Turandot*, Levine conducting; Marton, Millo, Domingo, Macurdy, Hartman, Anthony, Creech, Cuenod, Thompson. 4/10 at 8: *Dialogues of the Carmelites;* Ewing, Craig, Upshaw, Crespin, Amara, Kuebler, Courtney, Kraft. 4/11 at 12:30: *Parsifal;* same as 4/6 (broadcast, WQXR). 4/11 at 8: Puccini's *La Boheme,* Rudel conducting; R. Alexander, Daniels, O'Neill, Schexnayder, Hartman, Robbins, Berberian. 4/13 at 8: *Samson et Dalila*; same as 4/8. 4/14 at 6:30: *Parsifal;* same as 4/6, except Clark for Estes.

Other

LUCIA DI LAMMERMOOR, by Donizetti. The Opera Stage of the Brooklyn Lyric Opera, Norman Myrvik conductor. Holy Name Auditorium, Amsterdam Ave. and 96th St. (718-837-1176). 4/7, 10, 11 at 7:30. $5.

IL GUARANY, an "opera-ballo" by Carlos Gomes. Apollo Opera Inc., Gregory Buchalter conductor. CAMI Hall, 165 W. 57th St. 4/10 at 8. $10.

LA CLEMENZA DI TITO, by Mozart. A "chamber version," by Cooper Opera Works. 18th Street Playhouse, 145 W. 18th St. (942-9189). 4/9, 10, 11 at 7:30; 4/12 at 4. $10.

MADAMA BUTTERFLY, by Puccini. New York City Opera National Company in a staged version, Ted Taylor conducting. Queens College Colden Center, LIE and Kissena Blvd., Flushing (718-793-8080). 4/12 at 3. $15–$18.

THE GRAND DUKE, by Gilbert and Sullivan. Blue Hill Troupe, Charles Dodsley Walker conductor. Hunter College Playhouse, Lexington Ave. and 68th St. (831-1383). 4/13, 14, 15 at 8; 4/16, 17 at 7:30; 4/18 at 2 and 8. Benefit for Prep for Prep (831-1383). $7–$40.

TRIAL BY JURY/THE SORCERER—The New York Gilbert and Sullivan Players in a double bill. Symphony Space, through 4/19. 4/8 at 2 and 8; 4/9, 10, 17 at 8; 4/11, 18 at 3 and 8; 4/12 at 3; 4/19 at 4. $15–$25.

THE MIKADO—Through 4/19. See Theater, page 120.

SOUTH PACIFIC—New York City Opera. See page 120.

DANCE

Dai Rakuda Kan

ITY CENTER THEATER—4/8–12. Tickets, $5–$40. American premiere of Akaji Maro's *The Five Rings,* by the Japanese Butoh company. The work is based on an ancient Zen philosophy. 4/8 at 7:30; 4/9, 10 at 8; 4/11 at 2 and 8; 4/12 at 3.

Laura Dean Dancers and Musicians

OYCE THEATER—4/7–12. Tickets, $20. Tenth-anniversary program features N.Y. premiere of *Magnetic,* also *Tympani* and *Sky Light,* all with choreography and music by Dean. 4/7 at 7:30; 4/8–10 at 8; 4/11 at 2 and 8; 4/12 at 2 and 7:30.

Riverside Dance Festival

THEATER OF THE RIVERSIDE CHURCH—4/9, 11, 12 at 8: **Dinizulu and His African Dancers, Drummers, and Singers.** Traditional dances and music from Ghana, Nigeria, et al. The Drive at 120th St. (864-2929). $7.50.

Other

BATTERY DANCE COMPANY—Two works by Jonathan Hollander, *Thirteen Winds* and *Last Dance.* Pace U.'s Schimmel Center, Spruce St. between Park Row and Gold St. (219-3910). 4/9 at 6:45; 4/10, 11 at 8; 4/12 at 3. $10.

BETH SOLL & COMPANY—Tenth-anniversary performances: N.Y. premiere of *Place of Ambush,* a full-length work for six dancers. Nikolais/Louis Choreospace, 33 E. 18th St. (924-0077). 4/10, 11 at 8; 4/12 at 3. $7.

CYDNEY WILKES/NELSON ZAYAS—A work by each, respectively *Towers* and *One Man's Drink*. The Kitchen, 512 W. 19th St. (255-5793). 4/9–12 at 8:30. $8.

DANNY GROSSMAN DANCE COMPANY—Program includes U.S. premiere of Grossman's *La Valse,* to Ravel's music. Davis Hall, CCNY, W. 134th St. and Convent Ave. (239-6200). 4/9–11 at 8; 4/12 at 3. $12; bus from Columbus Circle, round trip, $6.

DIANE JACOBOWITZ—Premiere of *Blanket,* a quartet to Polish folk songs; *Oranges.* "Hybrids Performances," at BACA Downtown, 111 Willoughby St., Brooklyn (718-596-2222). 4/10 at 8. $7.

DOUBLE EXPOSURE—Performances of dance works developed at Jacob's Pillow, by **Ishmael Houston-Jones,** 4/9, 12 at 8. **Maria Cheng Dance Company,** 4/10 at 8; 4/11 at 2. **Blondell Cummings,** 4/11 at 8; 4/12 at 2. Triplex at BMCC Theater II, 199 Chambers St. (618-1980). $8.

DOUGLAS DUNN & DANCERS—A new work, comprising three duets. Douglas Dunn Studio, 541 Broadway (924-0077). 4/14–19, 4/21–26, at 8:30. $8.

ELLEN FISHER AND ENSEMBLE—Solo work *Figurines* and a duet, *In and Out of Focus,* with Fisher and Tone Blevins. Whitney Museum at Phillip Morris, Park Ave. and 42nd St. 4/8 at 7:30. Free.

EMERGING SPRING '87—Choreographers Showcase: Works by Loi Kael, Jamaea Rose Lyn, Wendy Osserman, George and Michael Ramseur, Nadine Tringali. Danse Mirage Theater, 153 Mercer St. (226-5767). 4/11 at 8. $9.

KENNETH KING & DANCERS/COMPANY—A new collaborative work, *Sooner or Later . . . ,* with composer William-John Tudor, videographer Tim Purtell, and Ferdinand Maisel and Tim Prendergast from Vanderbeek Image Lab. Also *How to Write,* with text by Gertrude Stein. St. Mark's Church, Second Ave. and 10th St. (924-0077). 4/9–12 at 8. $8.

PRIME MOVERS—A festival of avant-garde dance, hosted by Celebrate Brooklyn and the Brooklyn Dance Consortium. Dance/music collaborations: Nadine Tringali/Jeff Hoyer; Susan Hadley/Bradley Sowash; Ron Brown/Oliver Lake. Prospect Park Picnic House, PPW and 3rd St. (718-788-0055). 4/12 at 3. $5.

SECOND AVENUE DANCE COMPANY—Works by Danny Buraczeski, Ralph Lemon, Susan Marshall (N.Y. premiere), Rosanna Gamson, Jeremy Weichsel. NYU Theater, 111 Second Ave, near 6th St. (598-2404). 4/9, 10, 11, 13 at 8; 4/12 at 2 and 7. Free (reservations necessary).

STEPHANIE SKURA & DANCERS—Two premieres, *Dead Dogs Don't Wake Men Up* and *Cranky Destroyers,* along with *Going Off.* P.S. 122, First Ave. and 9th St. (477-5288). 4/10–12 at 9. $8.

TERE O'CONNOR—World premiere of *In and Around Your House,* an evening-length work for five dancers. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 4/9–11 at 8; 4/12 at 3. $8.

VOICES OF POSSIBILITY: A MASKED DANCE—Choreographer-dancer Cat Maguire and composer Norman Lowrey, with a new work. Ethnic Folk Arts Center, 179 Varick St. (924-0077). 4/6 at 8. $7.

佳賓樓

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RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

AMAZONAS—492 Broome St. (966-3371). Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D Sun.–Thu. 5–11:30, Fri.–Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC.**

AMSTERDAM'S BAR & ROTISSERIE—454 Broadway, at Grand St. (925-6166). Casual. International. Spcls: chicken salad with sesame noodles, roasted fish, tortellini with porcini cream. Res. sug. L daily noon–5. D Sun.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Also **428 Amsterdam Ave., bet. 80th–81st Sts.** (874-1377). **(I–M)** **AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. French. Spcls: breast of duck with ginger cassis sauce, bouillabaisse, lobster neptune. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC.**

CINCO DE MAYO—349 W. Broadway, bet. Broome and Grand Sts. (226-5255). Casual. Mexican. Spcls: budin de tortilla, menudo norteno, alambres de cambrones. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. 11 a.m.–3. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 50. Ent. Thu.–Sat. **(M)** **AE, DC, MC, V.**

FORLINI'S—93 Baxter St. (349-6779). Casual. Italian. Spcls: panserotti alla piacentina, Forlini's tortelli, anolini di pollo. L Mon.–Sat. 11:30 a.m.–3. D Tue.–Sat. 5–2 a.m., Sun.–Mon. to 11:30. Reduced rate parking Mon.–Thu. **(I)** **AE, CB, DC, MC, V.**

GIANNI'S—15 Fulton St. (608-7300). Casual. Northern Italian. Spcls: garlic bread with gorgonzola, fresh pasta, grilled seafood, scampi Giorgio, tirami su. Res. sug. Open for L and D daily 11:30 a.m.–midnight. **(M)** **AE, CB, DC, MC, V.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St. (344-3777). Dress opt. Roman/Italian. Spcls: cannelloni, beef and veal alla borgia. Res. sug. L and D Mon.–Fri. 11:30 a.m.–9. Pre-theater D. Live ent. 5:30–10:30. Banquets for 15–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. American/classic. Spcls: scallop ravioli with leek and fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Mon.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Br Sun. 11:30–8:30. Ent. **(M)** **AE, CB, DC, MC, V.**

GROTTA AZZURRA—387 Broome St. (925-8775). Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tue.–Sun. noon–midnight. Closed Mon. **(M)** **No credit cards.**

HARLEQUIN—569 Hudson St. (255-4950). Casual. Continental/Spanish. Spcls: angulas, bouillabaisse catalonian, paella, veal and sweetbreads with morels. Res. sug. Br Sat.–Sun. noon–4. D daily 5:30–midnight. **(M)** **AE, CB, DC.**

LIBERTY CAFE—Pier 17, South St. Seaport, 3rd floor (406-1111). Casual. American regional. Spcls: Norwegian salmon steak, blackened shrimp, bay scallop and shrimp pot-pie. Res. sug. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Sat. 5–11:30, Sun. 3–11. **(M). Oyster Bar:** Spcls: oysters, chowder. Open for L and D daily noon–11. **(I)** **AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ONE HUDSON CAFE—1 Hudson St. (608-5835). Dress opt. French. Spcls: fresh fish, duck steak with red current and juniper berry sauce, pecan tart. Res. sug. L Mon.–Fri. noon–3. Light menu Mon.–Fri. 3–6. D Tue.–Sat. 6–11:30. Ent. Tue.–Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PONTE'S—Desbrosses and West Sts., 2 blocks south of Canal, upstairs (226-4621). Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5:30–11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St., at Houston St. (243-4940). Casual. Bahian/Brazilian. Spcls: vatapa, cararao tropical (shrimp with chunks of pineapple), mariscada. Res. nec. D only Tue.–Sat. 7–midnight. Ent. Closed Sun. and Mon. **(M)** **AE, CB, DC, MC, V.**

SKYWARD CAFE—165 Water St. (509-5252). Dress opt. Continental. Spcls: fettuccine Alfredo with crabmeat, scampi amorous, scaloppine veal francese. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–10. Private parties for 25–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

S.P.Q.R.—133 Mulberry St. (925-3120). Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight., Fri. to 1 a.m., Sat. 1–1 a.m., Sun. 1–11. Private banquet room. Valet parking for D. Ent. **(M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Sun.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight. Br Sat.–Sun. 11:30 a.m.–4:30. **(I)** **AE, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M) Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South and Front Sts. (344-5959). Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.–Fri. noon–4. D Sun.–Thu. 4–10, Fri.–Sat. to 11. Private parties 25–150. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

ANGELICA—82 Seventh Ave. So., at Bleecker St. (620-9622). Casual. Italian. Spcls: menu changes daily. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. one seating at 7. Closed Sun. **(M-E)** **No credit cards.**

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St. (206-1830). Casual. Belgian bistro. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, fondue au fromage. Res. sug. D daily 6–midnight. Br Sat.–Sun. noon–3:30. **(M)** **AE, MC, V.**

CAFE ESPANOL—172 Bleecker St. (505-0657; 475-9230). Casual. Spanish/Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon–4. D Mon.–Thu. 4–midnight, Fri.–Sun. to 1 a.m. **(I)** **AE, DC, MC, V.**

CARAMBA II—684 Broadway, at 3rd St. (420-9817). Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARIBE—117 Perry St., at Greenwich St. (255-9191). Casual. West Indian/Spanish. Spcls: curry goat, red snapper, ropa vieja, oxtails, jerk chicken, conch fritters, fried bananas and rum. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Private parties 40–80. **(I)** **No credit cards.**

CORNELIA STREET CAFE—29 Cornelia St. (989-9319). Casual. French country. Spcls: homemade country paté, roast double breast of chicken with fresh herbs, baked fillet of sole with orange zest and lemon, fresh pasta with broccoli and chèvre. Res. sug. B Mon.–Fri. 9 a.m.–noon. Br Sat.–Sun. 9:30 a.m.–4:30. L Mon.–Fri. noon–6. D daily 6–1 a.m. Private parties for 30–45. **(I-M)** **AE, MC, V.**

COVENT GARDEN—133 W. 13th St. (675-0020). Casual. Continental. Spcls: crisp duckling with fresh fruit sauce, Norwegian salmon en papillote, sesame chicken with orange ginger sauce. Res. sug. L Tue.–Fri. noon–3. D Sun.–Mon. 5–11, Tue.–Thu. to 11:30 Fri.–Sat. to midnight. Br Sat.–Sun. noon–3:30. Parties for 10–150. Ent. nightly. **(M)** **AE, CB, DC, MC, V**

EL CHARRO—4 Charles St., bet. 10th and 11th Sts (242-9547). Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, CB, DC, MC, V**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677 4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily

11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

GARVIN'S—19 Waverly Pl. (473-5261). Casual. American/Continental. Spcls: baby Coho salmon, rack of lamb, boneless roast duckling Valencia. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. D Sun.–Tue. 5–11, Wed.–Thu. to 11:30, Fri.–Sat. to midnight. Br Sat.–Sun. 11 a.m.–4. Pre-theater D 5–7. **(M)** **AE, CB, DC, MC, V.**

GAYLORD—87 First Ave., bet. 5th–6th Sts. (529-7990). Casual. Indian. Spcls: chicken tandoori, fish masala, lamb or beef dhansak. Res. nec. Open daily noon–midnight. **(I)** **AE, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Casual. American. Spcls: roast quail salad with marinated mushrooms, red potatoes and sherry vinegar-walnut oil dressing, grilled tuna with confit tomato and lemon basil pasta, warm raspberry gratin with Grand Marnier butter. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–11, Fri. to 11:30, Sat. 5:30–11:30, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

GRAND TICINO—228 Thompson St., bet. 3rd and Bleecker Sts. (777-5922). Casual. Northern Italian. Spcls: osso buco con risotto, frutti di mare, chicken classico. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HUNAN BALCONY—305 Sixth Ave., bet. Carmine and W. 3rd Sts. (807-0005). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

LE CERVIN—308 Bleecker St. (463-0730). Casual. French. Spcls: raclette, boeuf Wellington, poached fillet of salmon with basil sauce. Res. sug. D Tue.–Thu. 5:30–11, Fri.–Sun. to midnight. Br Sun. noon–4. Closed Mon. **(M)** **AE, MC, V.**

LION'S HEAD—59 Christopher St. (929-0670). Casual. American. Spcls: roast duck with green peppercorns, sirloin steak with stilton sauce, seafood sausage. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–4. D Sun.–Thu. 5–2 a.m., Fri.–Sat. to 2:30. **(I-M)** **AE, DC, MC, V.**

MINETTA TAVERN—113 Macdougal St., at Minetta La. (475-3850). Casual. Italian/American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. L daily noon–3. D daily 3–midnight. **(I-M)** **AE, CD, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Casual. American. Spcls: prime sirloin, lamb and veal chops, fresh fish, pasta. Res. sug. Br Sat.–Sun 11 a.m.–4. D daily 5–midnight. 2 hr. free D parking. Ent. nightly from 9. **(M)** **AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

TEXARKANA—64 W. 10th St. (254-5800). Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6–midnight. S Tue.–Sat. midnight–3:45 a.m. Private parties. **(M)** **AE, DC.**

24 FIFTH AVENUE—24 Fifth Ave., at 9th St. (475-0880). Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.–Fri. 11:45 a.m.–3:30. Br Sat. noon–4, Sun. from 11 a.m. D daily 5:30–11. **(M)** **AE, CB, DC, MC, V.**

INNO—126 W. 13th St. (924-5182). Casual. Italian. Spcls: calamari arrabbiata, veal paillard, penne with vodka. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–11, Fri.–Sat. to 11:30, Sun. 5:30–10:30. Music nightly. **(M)** **AE, V.**

14th–42nd Streets, East Side

ALKAN ARMENIAN—129 E. 27th St. (689-7925). Casual. Armenian/Middle Eastern. Spcl: Balkan shish kebab, stuffed fish, stuffed mussels. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 4:30–9, Fri.–Sat. to 10. Complete D. Closed Sun. **(I-M)** **AE, DC, MC, V.**

CASA MIA—225 E. 24th St. (679-5606). Casual. Northern Italian. Spcls: veal Sorrentino, chicken and veal alla crema, spaghetti carbonara. Res. sug. L Tue.–Fri. noon–3. D Tue.–Sun. 5–11. Private parties for 60. Closed Mon. **(M)** **AE.**

HUNAN BALCONY EAST—386 Third Ave., bet. 27th–28th Sts. (725-1122). Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, MC, V.**

MINDY'S—212 E. 42nd St., in the New York Helmsley (490-8900). Jacket req. International. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 5–10:30. S 10:30–midnight. Light entrées served between meals. Ent. **(M)** **AE, CB, DC, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

ROSSINI'S—108 E. 38th St. (683-0135). Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, V.**

SAL ANTHONY'S—55 Irving Place, bet. 17th–18th Sts. (982-9030). Casual. Italian. Spcls: fresh fettuccine with porcini mushrooms, chicken with olive oil and garlic, hot and cold antipasti. Res. sug. L Mon–Fri. noon–3. Br Sat.–Sun. noon–4. D Mon.–Thu. 3–11, Fri. 3–12:30 a.m., Sat. 4–12:30 a.m., Sun. 4–10. Private parties 20–100. **(M)** **AE, CB, DC, MC, V.**

SHELTER—540 Second Ave., at 30th St. (684-4207). Casual. Regional American. Spcls: seafood salad with fresh dill, spinach and cheese pasta roll with tomato sauce, fajitas, marinated and grilled baby chicken with herb butter, hamburger. L Mon.–Fri. 11:30 a.m.–4:30. D daily 5–2 a.m. Br Sat.–Sun. 11:30 a.m.–4:30. **(I)** **AE, DC, MC, V.**

STRINGFELLOWS—35 E. 21st St., (254-2444). Dress opt. French/Asian. Spcls: kaleidoscopic oysters, grilled swordfish with puttanesca and roast peppers, chicken and crabmeat stir-fry with Thai curry paste. Res. sug. D Mon.–Sat. 8–midnight. S/B Mon.–Sat. midnight–3:30 a.m. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

TRUMPET'S—Grand Hyatt, Lexington Ave. at 42nd St. (850-5999). Jacket required. American. Spcls: sautéed snapper fillet rubbed with black pepper, thyme, and garlic; pan-fried Long Island duckling with plums and apricots, fillet of beef with goose liver, chocolate truffle cake, 4/15–5/29, asparagus festival. L Mon.–Fri. noon–2:30. D daily 5:30–10:45. Pre-theater D 5:30–7:30. Ent. 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

CIRELLA'S—400 W. 42nd St. (564-0004). Casual. Traditional Italian. Spcls: penne all' arrabbiata di mare, pizza ai funghi, cotoletto di agnollo alla griglia, scaloppine alla francese. Res. sug. Open for L & D Mon.–Fri. 11:30 a.m.–11:30, Sat. from 5, Sun. 5–9. Br Sun. noon–4. Private parties. **(M)** **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St. (695-7995). Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Sat. 11:45 a.m.–3:30. D Mon.–Sat. 3:30–9. Complete L and D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel (929-1855). Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon–midnight. Inexpensive lobster special daily. **(M)** **AE, DC, MC, V.**

HIDEAWAY—32 W. 37th St. (947-8940). John Drew Barrymore's former townhouse. Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thu. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

INDIAN OVEN II—913 Broadway, bet. 20th–21st Sts. (460-5744). Casual. Indian. Spcls: whole steamed fish

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The Water Club
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in chutney, quail in ginger garlic gravy, tandoori chicken and vegetables. Res. nec. L daily noon–3. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. Also **Indian Oven—285 Columbus Ave., at 72nd St.** (362-7567). **(M)** **AE, CB, DC, MC, V.**

L'ACAJOU—53 W. 19th St. (645-1706). Casual. French. Spcls: steak au poivre, ris de veau au Calvados, cervelles au beurre noire. Res. sug. L Mon.–Fri. noon–3. D daily 6:30–11:30. **(M)** **AE, CB, DC, MC, V.**

LINO'S—147 W. 36th St. (695-6444). Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.–Fri. 11 a.m.–3. D Mon.–Fri. 3–10, Sat. 5–10:30. Same à la carte offerings all day. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

NEW HANKOW—132 W. 34th St. (695-4972). Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger and scallion. L daily 11 a.m.–4:30. D daily 4:30–10:30. Complete L and D. Spec. gourmet and family D. **(I)** **AE, DC, MC, V.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th–15th Sts. (242-9040). Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 and all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

SPEED LIMIT 55—154 W. 26th St. (645-8476). Casual. Japanese. Spcls: chicken gridlock (chicken yakitori), lamborghini countach (broiled steak with brandy cream sauce and whole black pepper), 3 musketeers (steamed squid, scallops and shrimp on flounder in wine garlic sauce). Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. 5–midnight. **(M)** **AE, MC, V.**

WORLD YACHT CRUISES—*Riveranda, Empress of New York, Duchess of New York, Princess of New York, Cabaret*—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Dress opt. American/Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.–Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2–500. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALAMO—304 E. 48th St. (759-0590). Casual. Mexican/Texan. Spcls: steak or chicken fajitas, mole poblano, chicken fried steak. Res. sug. L Mon.–Fri. 11 a.m.–4. D Mon.–Sat. 4–midnight. Private parties for 100. Ent. Thu. and Fri. 2-hr. free D parking from 6. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

ALFREDO: THE ORIGINAL OF ROME—54th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30 a.m.–11:30. Br Sun. noon–4. **(I-M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza Hotel (702-5014). Dress opt. American/southwestern French. Spcls: carpaccio salad, lobster and vegetable terrine, grilled John Dory andouillette with mustard sauce, roast lamb chops wrapped in chopped vegetables and herbs. Res. sug. B daily 7 a.m.–11 a.m. L daily noon–2:30. D daily 6–11. Br Sat. 11 a.m.–3. Champagne buffet Br Sun. 11:30 a.m.–3. Prix fixe L and D. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

ARGENTEUIL—253 E. 52nd St. (753-9273). Jacket and tie required. American. Spcls: lobster, leek and artichoke salad with white truffle vinaigrette, roast goose fish and deep-fried cabbage, calf's liver with mustard sauce and pepper poppadum. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(E)** **The Grill:** (753-6387). Casual. Spcls: country veal pate, chefs special salad, grilled fish. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

AWOKI—305 E. 46th St. (759-8897). Jacket required. Japanese. Spcls: tempura, sushi, sukiyaki. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5–10. Private parties for 4–80. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. Continental. Spcls: grilled salmon with piquant seasoning, L.I. duckling with cranberry relish, fillet of beef with duck liver and merlot wine sauce. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 and Sun. Br. **AE, CB, DC, MC, V.**

BUKHARA—148 E. 48th St. (838-1811). Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. Free D parking after 6. **(M)** **AE, CB, DC, MC, V.**

CHRIST CELLA—160 E. 46th St. (697-2479). Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CINCO DE MAYO—45 Tudor City Pl. (661-5070). Casual. Mexican. Spcls: alambres de cambrones, carne asada, enchiladas. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St. (832-2350). Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, breast of duckling with blueberries. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E)** **Grill Room:** L Mon.–Sat. noon–2. D Mon.–Sat. 5:30–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

J. SUNG DYNASTY—511 Lexington Ave., at 48th St. (355-1200). Casual. Hunan. Spcls: Hunan honeyed ham, General Tso's chicken, tangerine beef. Res. sug. L daily noon–3. D daily 5:30–10:30. Private parties for 8–100. Pianist nightly. **(M)** **AE, DC.**

JAKE'S—801 Second Ave., at 43rd St. (687-5320). Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Pre-theater D 5:30–7. Pianist Mon.–Sat. Free parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOE & ROSE—747 Third Ave., bet. 46th–47th Sts. (980-3985). Casual. American/Italian. Spcls: steak, lamb chops, fish, manicotti. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, DC.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: marbré de foie gras en gelée de poivre vert, filet de flétan au Château Chalon, aiguillettes de canard à l' Armagnac. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 7–10:30. Closed Sat.–Sun. **(E)** **AE, CB, DC, MC, V.**

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Omni Berkshire Place (753-5970). Formal. Cuisine courante. Spcls: lobster ravioli with truffle sauce, roast loin of veal in oregano butter sauce, poached halibut on spinach, celery and leeks. D daily 6–midnight. **(E)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St. (753-2729). Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11, Sun. 5–10:30. Private parties. **(E)** **AE, CB, DC, MC, V.**

LE CHEVAL BLANC—145 E. 45th St. (599-8886; 986-4729). Jacket required. French. Spcls: canard à l'orange, carré d'agneau bouquetière. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–10. Complete L and D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CYGNE—55 E. 54th St. (759-5941). Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed Sun. **(E)** **AE, DC.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LOUISE JR.—317 E. 53rd St. (752-7832; 355-9172). Casual. Northern Italian. Spcls: antipasto, seafood, veal. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–10:30, Sat. 5–11. Complete L and D. Closed Sun. **(M)** **AE, CB, DC.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. **(E)** **AE, CB, DC.**

NANNI'S—146 E. 46th St. (697-4161). Dress opt. Italian. Spcl: angel's hair. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Closed Sun. **(M)** **AE, DC, MC, V.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Omni Berkshire Place (753-5970). Dress opt. Nouvelle. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St. (371-8844). Dress opt. Szechuan/Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC.**

SICHUAN PAVILLION—310 E. 44th St. (972-7377). Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–30. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Thu. noon–11, Fri. to midnight, Sat. 5–midnight, Sun. 4–11. **(M)** **AE, CB, DC, MC, V.**

TOSCANA—246 E. 54th St. (371-8144). Dress opt. Northern Italian. Spcls: pappardelle al sugo di lepre, pansotti salsa di noci, pompano lime e finocchio. Res nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30 Closed Sun. **(M)** **AE, CB, DC, MC, V**

TRIANON ROOM—445 Madison Ave., bet. 50th–51s Sts., in the Helmsley Palace (888-7000). Jacket req French/Continental. Spcls: fricassée of lobster an scallops in a saffron sauce, crisp Long Island duckling scalloped breast of chicken with tarragon and crèm fraîche. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Fri noon–2:30. Br Sat.–Sun. noon–2:30. D daily 5:30–10 S 10–12:15 a.m. **(M)** **AE, CB, DC, MC, V**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50t Sts. (355-3000). **Bull and Bear:** Jacket required

American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10-12:30 a.m. Cocktails 10:30 a.m.-1 a.m. **(M) Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.-Fri. 6:30 a.m.-10:30 a.m., Sat. 7:30 a.m.-10:30 a.m., Sun. 8 a.m.-10:30 a.m. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11 a.m.-2:45. Ent. Cole Porter's own piano Tue.-Sat. 6-2 a.m., Sun.-Mon. 8-1 a.m. **(M-E) The Waldorf Cocktail Terrace:** Tea daily 2:30-5:30. Cocktails 2:30-2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.-Sat 7 a.m.-11:30 a.m., Sun to noon. L Mon.-Sat. 11:30 a.m.-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1-3 a.m. **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ABRUZZI—37 W. 56th St. (489-8111). Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.-Fri., Sun. noon-11:30, Sat. to midnight. Complete L and D. Private parties for 20-170. Discount parking after 6. **(M)** **AE, CB, DC, MC, V.**

ALGONQUIN—59 W. 44th St. (840-6800). Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30, Sun. 6-11. Br Sun. noon-2:15. Late S buffet 9:30-12:30 a.m. Free D parking 5:30-1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: Maine lobster gazpacho, skewer of herb soused shrimp and scallops, fettuccine with crabmeat and asparagus tips, free-range chicken with herb mustard. B Mon.-Fri. 7:30-10:30. Br Sat.-Sun. 11 a.m.-4. L Mon.-Fri. 11 a.m.-4. D daily 4-10. S daily 10-midnight. **(M)** **AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. **(M)** **AE.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAFE FUNDADOR—146 W. 47th St. (819-0012). Casual. Spanish. Spcls: mariscada, paella, veal Fundador. Res. sug. Open Mon.-Thu. noon-11, Fri.-Sat. to midnight, Sun. 1-10. Private parties for 35. **(I-M)** **AE, CB, DC, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th-55th Sts. (245-7910). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon-4. D daily 4-midnight. **(I)** **AE, CB, DC, MC, V.**

ARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St. (757-2245). Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.-4 a.m. **(I)** **No credit cards.**

ENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, spiral of salmon filet, fresh fish daily. Res. sug. Open Mon.-Sat. 11:30 a.m.-2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

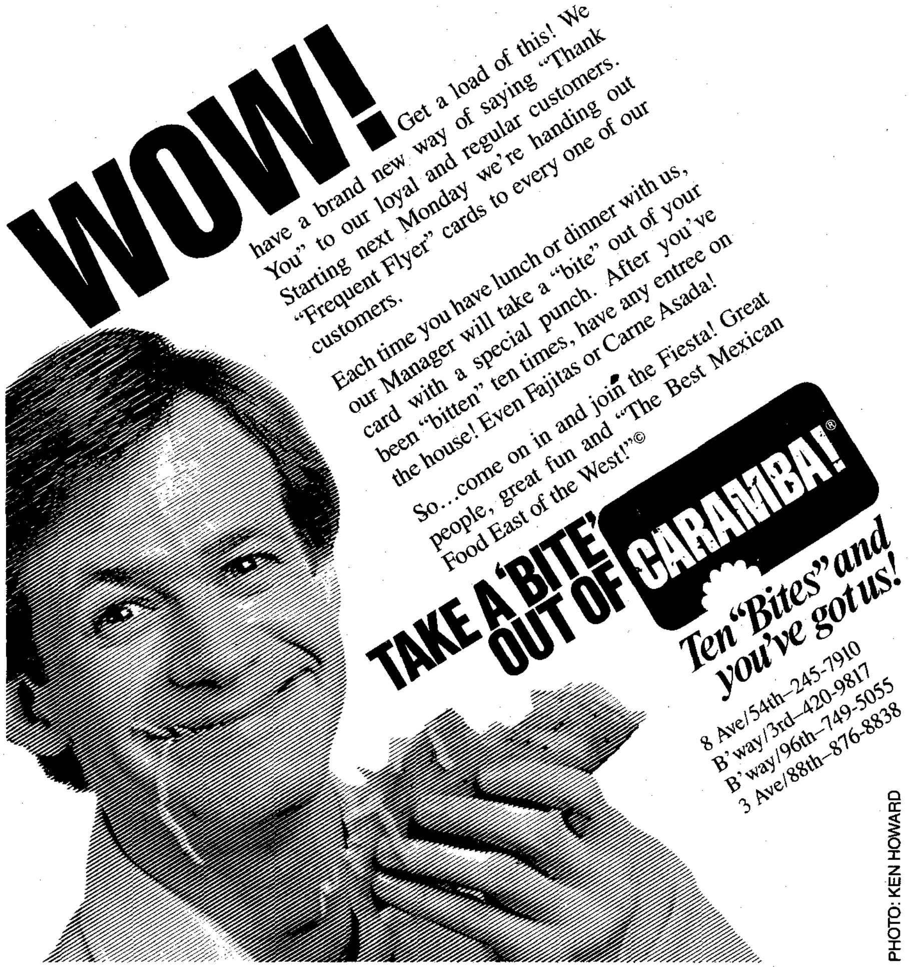
HARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.-Fri. 11:30 a.m.-3. D Mon.-Sat. 5-10, Sun. from 4. Br Sat. 11 a.m.-3, Sun. from noon. S Mon.-Sat. from 10. **(M)** **AE, CB, DC, MC, V.**

RENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: soft-shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

UJI—238 W. 56th St. (245-8594). Casual. Japanese. Res. sug. L Mon.-Fri. noon-2:45. D Mon.-Sat. 5:30-10:15. Complete L and D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

URLEY'S—1240 Sixth Ave., at 49th St. (765-8981). Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** **AE, CB, DC, MC, V.**

ALIAN PAVILION—24 W. 55th St. (753-7295; 586-5950). Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res.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LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LARRE—846 Seventh Ave., bet. 54th–55th Sts.(586-8096). Casual. French/American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provençale. Res. sug. L Mon.–Fri. noon–3. D Mon–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Private parties for 10–200. Free parking from 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Sat. 6–10:30. Private parties for 12. Closed Sun. **(E)** **AE, DC, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Spec. pre-theater D 5–9. Reduced rate parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MAMMA LEONE'S—239 W. 48th St. (586-5151). Casual. Italian. Spcls: veal and chicken parmigiana. Res. sug. L Mon.–Sat. 11:30 a.m.–2:30. D Mon.–Fri. 3:30–11:30, Sat. 2:30–11:30, Sun. 2–10. Complete L and D. Ent. nightly. Private parties for 500. **(M)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St. (247-3491; 247-3492). Jacket req. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tue.–Thu., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon. **(M)** **AE, DC, V.**

RASPUTIN RUSSIAN—371 W. 46th St. (586-1860). Casual. Russian/Jewish. Spcls: beef stroganoff, blini with red caviar, shashlyk, chicken tabaka, cutlet kiev. Res. sug. D daily 4–midnight. Ent. Fri.–Sun. Private parties 20–75. **(M)** **AE.**

ROMEO SALTA—30 W. 56th St. (246-5772). Jacket required. Northern Italian. Spcls: homemade pasta, seafood, veal. Res. nec. Open Mon.–Sat. noon–11:30. Private parties for 60. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ROSA'S PLACE—303 W. 48th St. (245-9223; 586-4853). Casual. Mexican. Spcls: chimichanga del mar, carne assada, red snapper vera cruz. Res. sug. L Mon.—Sat. 11:30 a.m.–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

SAN MARCO—36 W. 52nd St. (246-5340). Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Complete L. Free D parking after 5. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Jacket required. American/seafood. Spcls: grilled centre-cut swordfish with orange and cilantro, Maryland crabcakes with lobster and herb sauce, steamed paillard of Great Lakes sturgeon with tomato chives and lime. Res. nec. L Mon.–Fri. 11:45 a.m.–3. Br Sat.–Sun. noon–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(E)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd–44th Sts. (307-6340). Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: smoked and cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: steak Diane flambé, fresh seafood. Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Ent. Tue.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

TURQUOISE—596 Tenth Ave., at 43rd St. (245-4994). Casual. Continental. Spcls: seafood marinara with linguine, fillet of sole in papillote with fresh garden vegetables, breast of chicken mango. Res. sug. L Mon.–Fri. noon–4:30. Br Sat.–Sun. noon–4. D daily 5–midnight. **(I–M)** **AE, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St. (586-7714). Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. Reduced rate parking after 5. **(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: roast quail salad with jicama and basil, chili rubbed free-range chicken, cornflour pasta with smoke duck. Res. sug. L Mon.—Sat. noon–3. D Mon.–Sat 5–midnight. S Mon.–Sat. till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz (755-5800). Dress opt. American/international. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. Buffet L Mon.–Sat. 11:30 a.m.–4:30. Br Sun. 11:30 a.m.–4. D daily 6–11:45. After-theater menu 10:30–12:30 a.m. **(M)** **AE, CB, DC, MC, V.**

CONTRAPUNTO—200 E. 60th St. (751-8616). Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red and green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

DEVEREAUX'S—160 Central Park South, in the Essex House (247-0300). Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy, salmon marinated in riesling wine, grilled fillet of veal with shiitake mushrooms. Res. sug. B Mon.–Sat. 7 a.m.–11:30 a.m., Sun. 7 a.m.–10 a.m. L Mon.–Sat. noon–2:30. Br Sun. 10 a.m.–2:30. D daily 5:30–10:30. Pre-theater D 5:30–7. Post-theater D 10:30–midnight. Pianist Tue.–Sat. and Sun. Br. **(M-E)** **AE, CB, DC, MC, V.**

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: patrani nachi, achar ghost, Madhur Jaffrey's baked eggplant. Res. sug. L Mon.–Sat. 11:30 a.m.–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Private parties for 80. **(M)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

GIAN MARINO—221 E. 58th St. (752-1696). Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tue.–Fri. noon–3. D Tue.–Fri. 3–midnight, Sat. from 4, Sun. from 1. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

HARRY CIPRIANI—781 Fifth Ave., nr. 59th St. (759-9047). Jacket required. Italian. Spcls: Harry's baked green noodles with prosciutto, scallops thermidor, chicken cacciatore. Res. nec. B daily 7:30 a.m.–10:30 a.m. L daily noon–3. D daily 6–10:45. **(E)** **AE, CB, DC, MC, V.**

JEAN LAFITTE—68 W. 58th St. (751-2323). Casual. French. Spcls: sea scallops in basil sauce, médaillons of veal with mushroom sauce, leg of lamb with kidney beans. Res. sug. L Mon.–Sat. noon–3. D daily 6–12:30 a.m. **(M)** **AE, MC, V.**

LA FENICE—242 E. 58th St. (759-4660). Dress opt. Northern Italian. Res. sug. Open Mon.–Sat. noon–midnight, Sun. from 4. **(M)** **AE, CB, DC, MC, V.**

LE PATIO—118 W. 57th St., in the Parker Meridien (245-5000). Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7 a.m.–11 a.m., Sun. from 7:30 a.m. Buffet L daily noon–2:30. Cocktails daily 3–2 a.m. Dessert buffet 10–1 a.m. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Mon., Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE.**

LE VEAU D'OR—129 E. 60th St. (838-8133). Dress opt. French. Spcl: rognons de veau sauté moutarde. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Sat. 6–10:15. Complete L and D. Closed Sun. **(M)** **AE.**

MAURICE—118 W. 57th St., in the Parker Meridien (245-7788). Formal. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.–Fri. 7:30 a.m.–9:45 a.m. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC.**

O'NEAL'S—60 W. 57th St., at Sixth Ave. (399-2361). Casual. American. Spcls: hamburgers, chicken salad on pita bread, baked lamb with peaches. Res. sug. Open for L and D daily 11:30 a.m.–midnight. Free D parking from 6. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

PARK ROOM—36 Central Park South, in the Park Lane (371-4000). Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7 a.m.–11:45 a.m. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30 a.m. Ent. Tue.–Sat. **(M)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7 a.m.–11 a.m. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Tue.–Thu. 5:30–10, Fri.–Sat. to 11. Pianist and dancing Tue.–Sat. **(M-E)** **Oak Room:** L Mon.–Fri. noon–3. D Mon.–Sat. 6–10, Sun. to 11. S Tue.–Sat. 10–1 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30 a.m.–11:30 a.m., Sat. 8 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11 a.m.–2:45. Tea Mon.–Sat. 3:30–6:30, Sun. from 4. D Mon.–Sat. 6–1 a.m., Sun. to midnight. **(E)** **Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Thu. 5–midnight, Fri.–Sat. to 1 a.m, Sun. 4–midnight. **(M-E)** **AE, CB, DC, MC, V.**

PRONTO RISTORANTE—30 E. 60th St. (421-8151). Casual. Northern Italian. Spcls: taglierini Pronto, grilled Dover sole, swordfish with fresh herb butter. Res. sug. L Mon.–Sat. 11:30 a.m.–4:30. D Mon.–Sat. 5–11:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th–60th Sts. (826-0990). Jacket and tie required. French. Spcls: les médaillons de veau au beurre acidulé, l'escalope de saumon aux deux caviars, le pavé au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.–Sat. noon–3:30. Prix fixe buffet Br Sun. noon–3:30. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947) Jacket required for D only. Russian. Spcls: blini shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:15. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V**

TERRACE FIVE—725 Fifth Ave., at 57th St., Trump Tower (371-5030). Dress opt. French. Spcls: glazed chicken and mushroom blini, seafood and vegetable pancake, Terrace Five appetizer plate. Res. sug. L Mon.–Sat. noon–3. Tea Mon.–Sat. 3:30–5:30. D Mon.–Sat. 6–10. Pre-theater D 6–7. Closed Sun **(M–E)** **AE, CB, DC, MC, V**

TINO'S—235 E. 58th St. (751-0311). Jacket required Northern Italian. Spcls: linguine with broccoli and zucchini, costolette alla Milanese, pollo alla Tino. Res nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V**

TOP OF THE PARK—W. 60th St. and C.P.W., top o the Gulf + Western Bldg. (333-3800). Dress opt International. Res. nec. D Mon.–Fri. 5–10, Sat. t 10:30. Complete D. Closed Sun. **(M)** **AE, CB, DC, MC, V**

TRE SCALINI—230 E. 58th St. (688-6888). Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

TUCANO—333 E. 60th St. (308-2333). Jacket and tie required. Italian. Spcls: carpaccio di salmone, penne di Kremlin, risotto con porcini. Res. nec. D Tue.–Sun. 7–midnight. Closed Mon. **(E)** **AE, DC.**

Above 60th Street, East Side

ANDREE'S—354 E. 74th St. (249-6619). Dress opt. Mediterranean. Spcls: taramosalata, red snapper à l'égyptien, carré d'agneau Méditerranée, couscous, canard au poivre vert. Res. nec. D only Mon.–Sat. 6–10. Private parties. Closed Sun. **(M)** **AE.**

BARBIZON—140 E. 63rd St., in the Golden Tulip Barbizon (715-6929). Casual. American/Continental. Spcls: fresh Dover sole prepared over 20 different ways, lobster ravioli, rack of lamb. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11 a.m.–4. D daily 6–11. Private parties for 150. Pianist from 5. daily. **(M)** **AE, CB, DC, MC, V.**

BISTRO BAMBOCHE—1582 York Ave., bet. 83rd–84th Sts. (249-4002). Casual. French/Continental. Spcls: paupiette de saumon, coquilles St. Jacques, sweetbreads. Res. sug. D Tue.–Sun. 6–11. Prix fixe D. Closed Mon. **(M)** **AE.**

BORDER CAFE USA—244 E. 79th St. (535-4347). Casual. Southwestern American. Spcls: sun salad with jicama, cactus, orange slices and greens; sautéed shrimp with salsa; pork chops ancho adobo with sweet potatoes soaked in tequila; barbecued brisket with potato salad. D daily 5–midnight. Br Sat.–Sun. 11:30 a.m.–3:30. **(M)** **AE, DC, MC, V.**

CAFE CHARDONNAY—414 E. 73rd St. (772-9191). Casual. American. Spcls: New England lobster in lemon, ginger butter with wild mushrooms, hot tuna niçoise, radiatore pasta with plum tomato sauce and three mushrooms. Res. sug. D daily 6–11:30. Br Sun. noon–3. Private parties for 20. **(M)** **AE.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30–midnight. Br Sat.–Sun. noon–4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St. (249-8380). Casual. Continental/American. Spcls: roast duck with port and black currant sauce, vegetables tempura with sherry, ginger, and soy sauce, grilled swordfish with herb butter, stir-fried shrimp and vegetables, paillard of chicken. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30 a.m.–3:30, Sun. to 4. **(I-M)** **AE, CB, DC, MC, V.**

AMPIELLO—1466 First Ave., bet 76th–77th Sts. (472-3333). Dress opt. Northern Italian. Spcls: scampi Tomaso, malfatti, veal bolognese. Res. sug. D only Mon.–Sat. 5:30–midnight, Sun. 4–11. **(E)** **AE, CB, DC, MC, V.**

APRICCIO—33 E. 61st St. (759-6684). Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11, Sat. 4:30–11:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ARAMBA IV—1576 Third Ave., at 88th St. (876-8838). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

ARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. S daily 6–1 a.m. **Carlyle Restaurant:** Jacket required. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 6–11. **(M-E). Bemelmans Bar:** Cocktails daily noon–1 a.m. **AE, CB, DC, MC, V.**

NE CITTA—1134 First Ave., bet. 62nd–63rd Sts. (486-6226). Casual. Northern Italian. Spcls: penne alla vodka, costoletta di vitella capricciosa, salmon alla champagne. Res. sug. L daily 11 a.m.–3. D daily 3–1 a.m. Private parties for 60. **(M)** **AE, CB, DC, MC, V.**

ECI—1568 First Ave., bet. 81st–82nd Sts. (628-6565). Jacket required. Italian. Spcls: angel hair with lobster and crab sauce, jumbo shrimps imperiale, grilled roasted baby goat with rosemary. Res. nec. D only Mon.–Sat. 5:30–11:30, Sun. 5–11. Private parties for 50. **(M)** **AE, MC, V.**

DIVINO—1556 Second Ave., bet. 80th–81st Sts. (861-1096). Formal. Northern Italian. Spcls: insalata di frutti di mare, gnocchi Divino, pesce spada Divino, costoletta di vetallo primavera. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–11. **(M)** **AE, CB, DC, MC, V.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts. (838-7570). Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. **(M)** **AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St. (832-8512). Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30 a.m.–4. **(I)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.(838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 5:30–midnight. Closed Sun. **(E)** **AE, DC.**

ISLE OF CAPRI—1028 Third Ave., at 61st St. (223-9626; 758-1828). Casual. Italian home-cooking. Spcls: bollito misto, cappelletti alla panna. Res. sug. L and D menu Mon.–Thu. noon–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JACQUELINE'S—132 E. 61st St. (838-4559). Jacket required. Swiss/French. Spcls: Jacqueline's specialties au champagne, medallions of veal with wild mushrooms, sautéed rare tuna with ginger, orange, and soy butter sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Bar till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA PETITE FERME—973 Lexington Ave., at 70th St. (249-3272). Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. with seatings at 7 and 9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rõti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REFUGE—166 E. 82nd St. (861-4505). Dress opt. French. Spcls: huîtres gratinées au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes amères. Res. sug. L Mon.–Sat. noon–3, Sun. noon–4. D Mon.–Sat. 6–11, Sun. 5–9:30. Private parties. **(M)** **No credit cards.**

LE REGENCE—37 E. 64th St., in the Plaza Athenée (734-9100). Jacket and tie required. French/seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper pôelé crème au safran, saumon grillé sur flan de champignons. Res. nec. B daily 7 a.m.–10 a.m. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

LES PLEIADES—20 E. 76th St. (535-7230). Formal. French. Spcl: rack of lamb. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Spcl. early D 5:30–6:30. Closed Sun. **(M)** **AE, DC, MC, V.**

LION'S ROCK—316 E. 77th St. (988-3610). Casual. American/Continental. Spcls: fillet of St. Peter with crabmeat and pesto, crab ravioli with three cheeses, breast of chicken pecan. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D daily 5–midnight. Br Sat. 11:30 a.m.–3, Sun. to 3:30. Private parties. **(M)** **AE, CB, DC.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (980-6988). Casual. French. Spcls: salade de volaille dijonnaise, moules marinière, paillard de veau grillé au basilic, mignons de boeuf et de veau au poivre vert, burger l'omnibus. Res. sug. L and D Mon.–Sat. noon–11. Private parties 40–125. Pianist. Closed Sun. **(M)** **AE, DC.**

MALAGA—406 E. 73rd St. (737-7659; 650-0605). Casual. Spanish. Open Mon.–Fri. noon–midnight, Sat.–Sun. to 1 a.m. **(I-M)** **AE, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Formal Mon.–Fri., black tie Sat. French. Spcls: salade de cailles au foie gras, salade de langoustines et homard aux pousses d'épinards, selle d'agneau farcie à la crème de basilic. Res. sug. D Mon.–Sat. 6–2 a.m. Dancing Mon.-Sat. Private parties for 10–400. Closed Sun. **(E)** **AE, DC.**

MAXWELL'S PLUM—1181 First Ave., at 64th St. (628-2100). Casual. American. Spcls: pizza with mozzarella

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MOCCA ROYALE—1584 Second Ave., at 82nd St. (737-2322). Dress opt. Hungarian. Spcls: Hungarian mixed-grill, beef goulash, stuffed cabbage, chicken paprikas. Res. sug. D daily 5:30–1 a.m. Gypsy orchestra nightly. **(M)** **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Casual. American/Continental. Spcls: steak, veal chop, prime rib, fresh fish, chicken Portuguese. Res. sug. D only Sun.–Thu. 5–11, Fri.–Sat. to midnight. Br Sun. noon–3:30. Piano bar Mon.–Sat. from 8. **(M)** **AE, DC, MC, V.**

PERIGORD PARK—575 Park Ave., at 63rd St. (752-0050). Formal. French. Spcls: assiette de poisson crustacés en gelée de bouillabaisse, médaillons de veau au morilles, cotollette d'agneau au jumet de romarin. Res. sug. L Tue.–Fri. noon–3. D Mon.–Sat. 6–10:30. Private parties for 8–80. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat.–Sun. from noon. Parking. **(M)** **AE, CB, DC, MC, V.**

PIERRE HOTEL—2 E. 61st St. (838-8000). **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sautéed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

PIZZICO—1445 First Ave., at 75th St. (737-3328). Casual. Italian/Provençale. Spcls: penne pasta with four cheeses, warm duck confit salad, grilled lamb with tapenade, pizza classics. Res. sug. L Mon.–Sat. noon–4. Br Sun. noon–4. D Mon.–Thu. 5:30–12:30, Fri.–Sat. to 1:30, Sun. to 11:30. **(M)** **AE, CB, DC, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St. (628-8814). Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, filet mignon. Res. sug. D Tue.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sat.–Sun. noon–3:30. Pianist Sat.–Wed. and Br. **(M)** **AE, CB, DC, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St. (759-4100). Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

REMBRANDT'S—413 E. 71st St. (517-8365). Casual. American/Continental. Spcls: chicken cutlet marsala, London broil with mushroom sauce, calf's liver with onions and bacon. Res. sug. L Mon.–Fri. 11:30 a.m.–4. D Mon.–Sat. 4–11. Private parties for 25. Closed Sun.**(I)** **AE, MC, V.**

ST. PETERSBOURG—160 E. 64th St. (486-7707). Jacket required. Russian. Spcls: shashlyk, blini, caviar, boeuf stroganoff, sibirski pelmeni. Res. sug. D Mon.–Sat. 6–1 a.m. Private parties 20–100. Russian gypsy music. Closed Sun. **(M)** **AE, DC, MC, V.**

SANT AMBROEUS—1000 Madison Ave., bet. 77th–78th Sts. (570-2211). Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon–3. D Mon.–Sat. 6:30–10:30. **(M)** **AE, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Formal. American/Continental. Spcls: braised Norwegian salmon, roast baby pheasant with lentils and caramalised onions, boneless rack of lamb. Res. sug. L Tue.–Sat. noon–3. Br Sun. 11:45 a.m.–3:30. D daily 5:45–11. Pianist Lynn Mullinax in cocktail lounge. Prix fixe D. Private parties for 60. **(E)** **AE, CB, DC, MC, V.**

SILVER STAR—1236 Second Ave., at 65th St. (249-4250). Casual. Continental. Spcls: lobster, shrimp, steak, hamburger. Res. sug. Open daily 24 hr. Br Sat.–Sun. 11 a.m.–4. Complete L and D. **(I-M)** **AE, MC, V.**

THE STANHOPE—Fifth Ave., at 81st St. (288-5800). **The Dining Room:** Formal. Continental. Res. sug. B daily 7–10:30. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D daily 6–11. Pianist. **Gerard's:** Formal. L daily 11 a.m.–4. Cocktails and hors d'oeuvres 4–1 a.m. **Le Salon:** B daily 6:30–noon. Tea 2:30–5:30. Cocktails 5–11. **(E)** **AE, CB, DC, MC, V.**

TUBA CITY TRUCK STOP—1700 Second Ave., at 88th St. (996-6200). Casual. Southwestern American. Spcls: fajitas, chicken fried steak, quesadillas, blue corn enchiladas, barbequed chicken with hot red sauce. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. 5–1 a.m. **(I)** **AE, DC, MC, V.**

Above 60th Street, West Side

AMSTERDAM'S BAR & ROTISSERIE—428 Amsterdam Ave., bet. 80–81st Sts. (874-1377). Casual. International. Spcls: roasted chicken with green herb sauce, roasted fish, fresh roasted duck with red grape and zinfandel. No res. L daily noon–5. D Sun.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Also **454 Broadway, at Grand St.** (925-6166). **(I–M)** **AE, CB, DC, MC, V.**

BORDER CAFE USA—2637 Broadway, at 100th St. (749-8888). Casual. Southwestern American. Spcls: Border fiesta appetizers, blue corn enchiladas, sun salad with jicama, cactus, orange slices and greens. No res. Br Sat.–Sun. noon–4. D daily 5–midnight. **(M)** **AE, DC, MC, V.**

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–4. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CAFE LUXEMBOURG—200 W. 70th St. (873-7411). Casual. Continental. Spcls: cassoulet, grilled Coho salmon, roast duck with honey and coriander. Res. nec. D Mon.–Fri. 5:30–midnight, Sat.–Sun. from 6. S Sun.–Thu. 1 a.m.–2:30 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11 a.m.–2:30. **(M)** **AE, MC, V.**

CAMEOS—169 Columbus Ave., bet. 67th–68th Sts. (874-2280). Casual. Continental. Spcls: braised game hen with tarragon and wild mushrooms, chicken Cameos, broiled tuna marinated in sesame oil and soy sauce. Res. sug. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun. 11:30 a.m.–4. D Mon–Sat. 5:30–11:30. Pianist Mon.–Sat. and Br Sun. **(M)** **AE, MC, V.**

CARAMBA III—2567 Broadway, at 96th St. (749-5055). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CAVALIERE—108 W. 73rd St. (799-8282). Casual. Northern Italian. Spcls: chicken saltimbocca, veal from the garden, chicken calzone. Res. sug. L daily noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: veal piccata, seafood mariscada, chicken diablo, fresh pasta. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Br Sun. noon–4:30. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

FANDANGO—305 West End Ave., bet. 74th–75th Sts. (877-1500). Casual. American. Spcls: white salad wild mushroom and lamb dumplings, spicy beef wit Napa cabbage, large ravioli with artichoke and scallops. Res. sug. D Mon.–Thu. 5–1 a.m., Fri.–Sat. to a.m. Br Sat.–Sun. 11 a.m.–4. **(M)** **AE, DC, MC, V**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts (595-5330). Casual. Italian. Spcls: tre agnolotti, pesc del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat 4–midnight, Sun. to 11. **(M)** **AE, DC, MC, V**

HUNAN PARK—235 Columbus Ave., bet. 70th–71s Sts. (724-4411). Casual. Hunan. Spcls: shrimp an pork Hunan style, Lake Tung Ting shrimp, beef wit four flavors. Res. sug. L daily noon–3:30. D dail 3:30–1 a.m. Also **Hunan Park II, 721 Columbu Ave., at 95th St.** (222-6511). **(I)** **AE, CB, DC, MC,**

LAS DELICIAS DE ROSA MEXICANO—2330 Broadwa at 85th St. (496-9240). Casual. Regional Mexica Res. sug. Open daily for D 5–midnight. Private pa ties for L. **(M)** **AE, CB, DC, MC,**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75t St. (362-5531). Casual. Continental. Spcls: fettucci primavera, three alarm chili, quiche. B Tue.–Fri.

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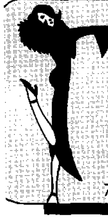

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RIKYU—210 Columbus Ave., bet. 69th–70th Sts. (799-7847; -7922). Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11:30, Sun. from 3. Complete L and D. Spec. D 5–6:30. **(M)** **AE, DC, MC, V.**

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SUKI—433 Amsterdam Ave., bet. 80th–81st Sts. (496-8940). Casual. Japanese. Spcls: edimaki, chicken isoage, salmon shioyaki. Res. nec. L Mon.–Sat. noon–3. Br Sun. 3–5. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

SWEETWATERS—170 Amsterdam Ave., bet. 67th–68th Sts. (873-4100). Dress opt. Continental/Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.–Fri. 11:30 a.m.–5. D daily 5–1 a.m. Br Sat.–Sun. 11:30 a.m.–5. Ent. Tue.–Sun. **(M)** **AE, CB, DC, MC, V.**

WILSON'S—201 W. 79th St. (769-0100). Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC.**

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JUNIOR'S—386 Flatbush Ave. Extension (718-852-5257). Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30 a.m.–11 a.m. L daily 11 a.m.–4:30. D daily 4:30–10. S Sun.–Thu. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, fresh fish. Res. sug. Open Sun.–Thu. 11 a.m.–midnight, Fri.–Sat. to 2 a.m. Free valet parking. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Dress opt. American. Spcls: cold lobster salad with cayenne mayonnaise, salmon with saffron noodles, lamb with eggplant charlotte. Res. nec. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D daily 7–midnight. Pianist nightly. **(E)** **AE, DC.**

QUEENS

JAI YA—81-11 Broadway, Elmhurst (718-651-1330). Casual. Thai. Spcls: pork/beef sarte, fish with chili sauce, fresh seafood daily. Res. nec. Open Mon.–Fri. 11:30 a.m.–midnight, Sat.–Sun. from noon. **(I)** **AE, CB, DC, MC, V.**

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

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OTHER EVENTS

RINGLING BROS. AND BARNUM & BAILEY CIRCUS—4/7–5/17. At Madison Square Garden (564-4400). This year's cast includes animal trainer Gunther Gebel-Williams, the Soaring Stars, Live Action Squad, acrobat Rudolph Delmonte, Harrison's Seals, a big clown contingent, and of course King Tusk. 4/7 at 2 and 7:30; 4/8 at 7:30; 4/9 at 10:30 a.m. and 7:30; 4/10 at 2; 4/11 at 10:30 a.m., 2:30, 7:30; 4/12 at 1 and 5:30. $6.50–$10.50 (children less at some).

A VARIETY OF REVELS AND CAUSES— Walter Cronkite, Ben Vereen, *A Chorus Line* cast members, Roberta Peters, the Dance Theatre of Harlem, and a dozen other performers will all be at the Metropolitan Opera House 4/12 at 8, in **Columbia College at the Met,** to benefit the college's scholarship fund and celebrate the bicentennial of its Historic Charter. Box office tickets, $25, $50; others, including a reception, $250 up (944-9477) . . . *Cocktails in a high-tech loft, tea and gossip on Park Ave., or lunch in a penthouse—from brunch to supper, you can go to one or more among the eight parties planned for* **Super Sunday,** 4/12, as an all-day benefit for the Amazonian Fund, a group that raises money for research in early detection of breast cancer and post-operative counseling and financial aid. Hosts and fellow-guests include Geraldine Stutz, Pia Lindstrom, Christo, this magazine's Gael Greene, Julius Rudel, the Hon. William Green, and Elinor Guggenheimer. Any one gathering is $75, two *are* $140, *and three are* $200; *note that guest lists must* be limited. Phone 246-0057 for details and availability . . . **Actors & Others for Animals,** whose work is the care and protection of all animals, is host for 9-Lives' National Morris Award, the first annual competition to choose the top household cat, nonpedigreed variety. Date is 4/8, at the Cat Club, 76 E. 13th St., at 6:15. There are a dozen lovable finalists, and besides the ineffable Morris himself, the judging will be done by Veronica Hamel, Earl Holliman, and other cat lovers; JoAnne Worley will be M.C. Admission: $25 (947-5850) . . . **Glenn Lund Dance and the Chelsea Arts Project,** together with the VPs rock group, Congressman Ted Weiss, baseball star Willie Stargell, and actor-dancer Gregg Burge, will stage a party cum *performance to aid the Project, which takes the world* of dance to the city's youth. 4/8 at 7, at the Limelight, 660 Sixth Ave., at 20th St. A wine bar, music, a raffle, entertainment, and more; $15. For $35, add a VIP lounge with a buffet (929-5733).

NATIONAL SCIENCE AND TECHNOLOGY WEEK—Activities geared for professionals in the fields, teachers, young people, and anyone interested—and we had all better be, the way things are going—are listed in a brochure by the **New York Academy of Sciences,** 2 E. 63rd St., where you can pick one up. Other ideas include a visit to AT&T's **Infoquest Center** (see Children, below), or to the **New York Hall of Science,** Flushing Meadows-Corona Park, Queens (718-699-0005), where "Radio Waves," a special hands-on exhibit, continues through 4/20. Demonstrations, video, old radio programs, and more; Wed.–Sun., also 4/20, 10–5; $2.50, children and seniors $1.50.

CALENDAR NOTES—A symposium on **Great Houses, Great Rooms** includes illustrated talks on Winterthur, Versailles, and Williamsburg by curator/directors of each. 4/13, 10 a.m.–2:30, at the Museum of the City of New York, Fifth Ave. and 103rd St. (534-1672); $50, which includes morning coffee and luncheon . . . A **birthday celebration for William Wordsworth,** 4/7 at York College, CUNY, in Jamaica (718-262-2000). Films, readings, music, and discussions begin at 11 a.m., with Ken Russell's movie on Wordsworth and his relationship with his sister, Dorothy. It's all free, *in the college's new Academic* Core . . . Two unrelated events—but actually very related (the name *Rambo* pops up in material about each): **The Movie Industry and Preparations for War,** a program of workshops and a roundtable, is set for 4/11, 1–5, at NYU, 721 Broadway near Waverly Pl. Educators will be joined by producer-directors Pamela Yates and Robert Richter, and Tom Sigel, one of the unit directors for the year's Oscar-winning *Platoon*, to discuss recent war films. $12 donation (473-3689 to register). And on 4/9 at 8, **Families First** will hold a workshop on **War Toys and Violent Play,** at 250 Baltic St., Brooklyn (718-237-1862); $5. Tom Roderick and Jinnie Spiegler will hold a Q.-and-A. *session after their talk* . . . The **Mark Twain Association** invites us to an afternoon of talk and music, the first by Rod Chase and Dennis Morton, the latter by Elaine Kuracina as Lillian Russell, an impersonation she's noted for. At Gallery Recital Hall, 15 E. 65th St., 4/12 at 2 $5.

TOURS

CHELSEA AND FASHIONS—4/11, 1–4; Holidays in New York (765-2515) takes you first to the Fashion Institute of Technology for an exhibit, then to the Chelsea Hotel, the General Theological Seminary, and St. Peter's, with an eye to architecture and history. $10.

STATUARY IN PROSPECT PARK—A walk in Brooklyn's park, by the Municipal Art Society to underscore its "Adopt a Monument" campaign. 4/12, 1–4, by reservation (935-3960); $12.

CENTRAL PARK WITH RITA MORENO, who is honorary chairperson of Sanka's upcoming National Walking Week (5/25–31). 4/11 at 11:45 a.m., meet Nancy Walker, *Another World*'s William Gray Espy, and lots of people named Walker at Mineral Springs, W. 67th St. near Sheep Meadow in the park. Free.

TRACKING EDGAR ALLAN POE—A literary walk by the Academy of American Poets (427-5665) and the Bronx County Historical Society. Poet Galway Kinnell and urban historian Peter Derrick will trace sites associated with Poe's search for a newspaper career on publishers' row, then located in lower Manhattan. Kinnell will recite some of Poe's poetry along the way, and stops include St. Paul's Chapel and the South Street Seaport Gallery. 4/11 at 1:30, meet at Nevelson Plaza, where Maiden Lane, Liberty, and William Sts. join. Rain date, 4/12. Free.

SOUTH STREET SEAPORT/SNUG HARBOR—A walk—and a ferry ride to Staten Island—with the Museum of the City of New York (534-1672, ext. 236). 4/12, 11 a.m. to 3; meet at the Seaport Gallery, 215 Water St. $10. Tour includes a lunch stop (buy your own).

SOHO HISTORIC DISTRICT—"New York's Left Bank." A New York Walk-About. 4/11 at 11 a.m. or 2 p.m., meet on NW corner of Sixth Ave. and Spring St. (see listing below for phone). $6.

MILLIONAIRES' ROW—"The Mighty Tycoons." A New York Walk-About. 4/12 at 11 a.m. or 2, meet on SE corner of 77th St. and Fifth Ave. (582-2015 weekdays 9–5; 914-834-5388 evenings, weekends). $6.

BEEKMAN PLACE/SUTTON PLACE—Two "elegant enclaves," with Adventure on a Shoestring (265-2663). 4/11, meet at 1, on NW corner of First Ave. and 51st St. $5.

TOURS WITH THE 92ND STREET Y—Advance registration is required (996-1105). These, on 4/12: **Lower East Side Pre-Passover Tour,** 11 a.m.–3, with Dr. Gerard R. Wolfe; includes the Eldridge Street Synagogue; $10. **Diane Arbus's New York,** 11 a.m.–4, with Judy Gutman; hangouts, photo sites, Westbeth, and show of her works; $13. **Taxes and the Federal Reserve Power: An Income Tax Day Special,** the financial district, with tax lawyer James S. Kaplan; 1–3; $8. Phone about out-of-town tours.

HUNGRY PEDALERS—"Gourmet Bicycle Tours" are back for the season. 4/11 at 8:45 a.m., "Harlem Sights & Soul"; about 20 miles of architecture and history, including Morris-Jumel Mansion, snack at Wilson's, and a soul-food lunch (you buy your own food). $12, or $20 for two people. Meet at the Maine Monument, NE corner of Columbus Circle, 59th St. and CPW (595-5541 or 222-2243).

CENTRAL PARK—4/12 at 2, "This Bud's for You"; earl spring's flora. Meet at the Loeb Boathouse, NE corne of the Lake, 74th St. Free.

BRONX RIVER, from White Plains to Crestwood; fiv miles. 4/12, meet at White Plains station; ETA fo 10:40 a.m. train from Grand Central is 11:22. Th Shorewalkers of New York (548-5687). $3.

NATURE WALKS—*Alley Pond Environmental Center,* 228-06 Northern Blvd., Douglaston, Queen (718-229-4000): 4/9 at 6:30, the wetlands by moonlight; $3. 4/11 at 8 a.m., a springtime bird walk an informal breakfast; $3. Woodland walks, last Wed. o the month, at 10 a.m.; $1. Walk each Sun. at 1; wetland walk, first Wed. of month at 10 a.m.; $1.

OUTDOORS CLUB—Write for schedule of country hikes P.O. Box 227, Lenox Hill Station, New York 10021 City tours: Bike trip from City Hall to Jamaica; 4/1 at 10 a.m., meet at City Hall, steps leading to mayor' office (473-1452, 10–4, Tue.–Fri.); $1, plus $1 insurance fee. 4/12 at noon, meet at SE corner of stree below Ft. Hamilton, Brooklyn, station of "B" train for an "ethnic walk" in Orthodox Jewish neighborhood, then to an Italian area and Bay Ridge. $1, plu fare (876-6688, nights before 10).

URBAN TRAIL CONFERENCE—Emphasis is on nature, an walking itself. Write P.O. Box 264, N. Y., N. Y 10274, for schedule of country hikes. Also city walks 4/11, a walk in historic Harlem with the Urban Par Rangers; meet at 2, Fifth Ave. and 124th St., Marcu Garvey Park; $1 (397-3091). 4/12 at noon, meet at E Broadway and Canal St., near IND subway; $1 (718 720-1593); also take money for a lunch stop.

SPORTS

BASEBALL—Mets: Shea Stadium, Flushing (718-507 8499). Opening day! 4/7 at 1:35; 4/9 at 1:30, v Pittsburgh. 4/10 at 7:30, 4/12 at 1:35, vs. Atlanta. $ $8.50 (sold out opening day) . . . **Yankees:** Yanke Stadium, Bronx (293-6000). Opening day! 4/13 at 4/14 at 7:30, 4/15 at 7:30, vs. Cleveland. $8.50, $1

BASKETBALL—Knicks: Madison Square Garden (56 4400). 4/10 at 8:30: vs. Milwaukee; 4/13 at 8:30: v Detroit. $8–$20. **Nets:** Byrne Meadowlands Aren East Rutherford, N.J. (201-935-8888). 4/8 at 7:30: v Washington; 4/10 at 7:30: vs. Boston; 4/12 at 1: v Atlanta. $6–$15.

BOXING—Felt Forum (564-4400). 4/9 at 7:30. Chr Reid vs. J. B. Williamson; also seven prelimina bouts. $10–$20.

STEPS—Spring Series Fun/Run Races: 4/11 at 1 a.m.: Over 2,000 runners of all ages and paces are e pected to compete in these self-timed 2, 4, and 6 mi races through Central Park, sponsored by the Ne York Road Runners Club (860-4455). All races beg at 90th St. and Fifth Ave. $10; NYRRC membe $7 . . . Also, a **¾-Mile Peewee Run:** 4/11 at 9: a.m.: *This ¾-mile run is open to children ages 2–6 a* begins and ends at 90th St. and Fifth Ave. $1.

HORSE RACING—Aqueduct for the fall-winter meetin *through* 5/31 (718-641-4700). *Daily except Tu* post time, 12:30. $2, $5. Featured: 4/11, Bold Rul

CHILDREN

A CELTIC TALE—Kings, cuckoo birds, and druids are f tured in this music-and-dance spectacular for you people by the Jacques d'Amboise National Dance Institute. 4/10 at 10:30 a.m. and noon. Vivian Beaumont Theater at Lincoln Center, 150 W. 65th St. (877-1800, ext. 547). $8.

PASSOVER MODEL SEDERS—Passover foods, songs, stories, for children and their parents; 4/8, 4–6, at **Sutton Place Synagogue,** 225 E. 51st St. (593-3300); free . . . At **St. Jean Baptiste School,** 167 E. 75th St. (472-1823), 4/8 at 7: Cantor Susan Berkson conducts the model seder, with samplings of food, wine, song; free, but reserve.

SNOW WHITE AND THE SEVEN DWARFS—Musical production of the classic story. 4/11 at 1. The Triplex, Borough of Manhattan Community College, 199 Chambers St. (618-1980). $4.

THE SECRET OF THE CARDBOARD ROCKET—A sky show featuring two children who build a rocket and travel to the sun. 4/11 and 5/16 at noon. American Museum—Hayden Planetarium, 81st St. at CPW (769-3299). $2; adults, $3.75.

SILENT FILM—See the 1914 film, *His Majesty the Scarecrow of Oz,* with accompaniment by pianist Donald Sosin. 4/11 at 3. Snug Harbor Cultural Center, Veterans Memorial Hall, 1000 Richmond Terrace, S.I. (718-448-2500). $2.50; adults, $6.

THE MAGIC FLUTE—Children's adaptation of Mozart's fairy-tale masterpiece. 4/11-12, 4/16, and 4/18 at 12:30 and 3; 4/13–15 at 3; 4/17 at 12:30. The Vineyard Theatre, 309 E. 26th St. (683-0696). $6.

CHAMBER MUSIC—Listen to chamber music by the Harlem School of the Arts orchestra. 4/11 at 3. Wave Hill, Armor Hall, 675 W. 252nd St., Bronx (549-2055). Free with admission. $1; adults, $2.

LARK AND THE NIGHTINGALE—A musical adaptation of the Hans Christian Andersen story, which will be "signed" for the hearing impaired. 4/8 at 7:30. Marymount Manhattan Theatre, 221 E. 71st St. (517-0475). Free (reserve).

RING AROUND THE RAINBOW—Children can learn about "crack" prevention through puppets; the Shadow Box Theatre. 4/8–10 at 10:30 a.m.: J.H.S. 13, Madison Ave. at 106th St. (724-0677). $3.

BOTTOM'S DREAM—An operatic version of Shakespeare's *Midsummer Night's Dream,* featuring fairies, frivolity, fantasy, and fun. Every Sat., 4/11–5/16 at 1 and 3:30; also, 5/10, 5/17 at 3:30 only (mother's half-price, on Mother's Day, 5/10). Hartley House Theatre, 413 W. 46th St. (666-1716). $4; adults, $5.

WHEN THE COOKIE CRUMBLES, YOU CAN STILL PICK UP THE PIECES—A humorous play, about the problems children face when their parents get divorced, performed by Theatreworks/U.S.A. 4/12 at 11 a.m. and 12:45. Promenade Theatre, 2162 Broadway (595-7508). Free (reservations required).

UPPET FESTIVAL—*The Nightingale,* by the Mock Turtle Marionette Theatre; $3. 4/11 at 1:30. Followed by a "Please Touch" exhibition, in which children can handle antiques; $2. Museum of the City of New York, Fifth Ave. at 103rd St. (534-1672).

UPPET PLAYHOUSE—*The Story of Storytelling,* performed by Steve Hansen. 4/11–12 at 11 a.m. and 1. Murphy Center at Asphalt Green, 555 E. 90th St. (879-3316). $3.

INDERELLA—A musical, by the Papageno Puppet Theater, through 4/18. Sat. and Sun. at noon. Party Center, 131 W. 72nd St. (874-3297). $3.50 (reserve).

ONG RUNNERS—Mostly Magic: A magic show with Johnny Ace Palmer and Imam, every Sat. at 2. 55 Carmine St., off Sixth Ave. and Bleecker St. (924-1472). $7.50 . . . **13th Street Repertory Company:** *Rumple Who?,* Sat. and Sun. at 1; *The Snow White Show,* Sat. and Sun. at 3. 50 W. 13th St. (675-6677). $3 . . . **Michael Taubenslag Productions:** 4/12 at 1:30: *The Funzapoppin Magic Show.* Jan Hus Playhouse, 351 E. 74th St. (772-9180). $3.95 . . . **The Little People's Theater Company:** *Humpty Dumpty Falls In Love* at 1:30, and *Goldilocks and the Three Bears* at 3, Sat. and Sun. through 4/12. 39 Grove St. (765-9540). $5 . . . **4th Wall Repertory Company:** *The Beat Is With You,* an original rock musical. Sat. and Sun. at 3:30. 79 E. 4th St. (254-5060). Adults $10; children $6. . . **Off Center Theatre:** *Little Red Riding Hood* at 10:30 a.m., and *Beauty and the Beast* at 12:30 p.m., Tue.–Thu., 4/7–4/30. 436 W. 18th St. (929-8299). $3.75.

TY OF NEW YORK PARKS AND RECREATION—Marionette Theatre: 79th St. and West Drive, Central Park (988-9093). *Aladdin,* Sat., noon and 3. $2 . . . **Heckscher Puppet House:** North of Seventh Ave. and CPS, Central Park (397-3089). *The Emperor and the Nightingale,* about a king, a housemaid, and a songbird. Mon.–Fri., 10:30 a.m. and noon. $2 . . . **Belvedere Castle:** Central Park Learning Center, 79th St. south of the Great Lawn (772-0210). 4/11 at 11 a.m.: "Insect Safari"—Children, age 4, can join Princess Belva to uncover small creatures; at 1: Children ages 5–11 can join Princess Belva for the same program. Free (must reserve).

CLAY PIT PONDS STATE PARK PRESERVE—End of Carlin St., off Sharrotts Rd., Charleston, S.I. (718-967-1976). 4/14–16, 10 a.m.–11:30 a.m.: "Spring Vacation Nature Program"—Discover the natural world through outdoor walks and exploration of various habitats; 4/14 and 4/16 for grades K–1; 4/15, grades 2–4. Free (must reserve).

SPECIAL EXHIBITS—Solomon R. Guggenheim Museum: Through 4/26: "A Year With Children," an exhibit of artwork and writing by approximately 2,000 New York metropolitan area public school children. Over 250 projects will be presented including jewelry, sculpture, videos, photography, performance art, essays, poems, and plays. Hours: Tue. 11 a.m.–8, Wed.– Sun. 11 a.m.–5. Fifth Ave. at 89th St. (360-3500). $3.50, students and seniors $2.; free Tue. 5–9. . . **New York Public Library at Lincoln Center:** Through 5/2: "Art Behind the Scenes," an array of theatrical props, costumes, life-size puppets, and masks created for film, opera, and Broadway productions. Highlights include: Four African Muppet characters used in *The Muppet Show Special;* a horse mask from the play *Equus;* a giant peanut used in commercials; a six foot creature from the film *Dark Crystal;* and oversized birds from the play *Alice in Wonderland.* Hours: Mon.–Thu. 10 a.m.–8; Tue. 10 a.m.–7; Wed. and Fri. noon–6; Sat. 10 a.m.–6. 111 Amsterdam Ave. (870-1630). Free.

INFOQUEST CENTER—AT&T, at 56th St. and Madison Ave. (605-5555; for groups, 605-5140); open 10 a.m.–6 daily except Mon. and holidays; Tue. to 9. Free. A hands-on environment, with holograms and satellites, fiber optics and robotics, to help the curious of all ages discover how these devices and others aid us in retrieving, storing, and managing data. Meet Gordon, the talking robot, find out if you can recognize your own voice, program a rock video, and watch a show with 32 video projectors.

SOUTH STREET SEAPORT MUSEUM—Children's Center, 165 John St. (669-9400). Through April: "Boys at Sea—Life Aboard the Schoolship St. Mary's." 10 a.m.–5 daily. Adults $4; seniors $3; and children $2.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 81st St. (570-3932). 4/11–12: "Stories and Art: Japanese Musical Instruments"—Weekend activities include films and drawing classes. Gallery adventure (includes sketching and hands-on-project), Sat. at 11 a.m. and 2:30 and Sun. at 11 a.m., Uris Center; films, Sat. at 1 and 3, Uris Auditorium; slide talk–gallery hunt, Sun. at 1 and 3, Uris Conference Room; drawing for ages 9 and above, Sun. 1:30–3 (Uris Center). Free.

CHILDREN'S MUSEUM OF MANHATTAN—314 W. 54th St. (765-5904). 4/11–12 at 1:30 and 3: "Feathers and Fur"—Using leaves, feathers, fur, and twigs, create puppets; 4/11 at 1:30 and 3: "The Mountain of Fiery Tongues"—Chinese folk tales by the Yueh Lung Shadow Puppet Theatre. $3.50. Hours: Tue.–Fri. 1–5; weekends, 11 a.m.–5. Adults $2 (weekends) and $1 (weekdays); children $3 and $2.

QUEENS MUSEUM—New York City Building, Flushing Meadow–Corona Park (718-592-2405). 4/12 at 1 and 3: "Textiles In Bloom"—Design your own textile incorporating spring motifs. 50¢. Hours: Tue.–Fri. 10–5; Sat.– Sun. noon–5:30.

STATEN ISLAND CHILDREN'S MUSEUM—Snug Harbor, 1000 Richmond Terr. (718-273-2060). 4/10 at 7:30: "Friday Night Free Fun"—Enjoy the pageantry of Asian dance. Free; 4/11 at 1 and 3: "Fantasy Houses"—Using interlocking shapes and forms, create an urban environment. $2 (must reserve); 4/12 at 1 and 3: "Balkan Music"—Ismail Butera performs a mix of Balkan music. Hours: Wed.–Fri. 2–5, Sat.–Sun. 11 a.m.–5. $2.

BROOKLYN MUSEUM—200 Eastern Pkwy. School and Youth Program Division, (718-638-5000, ext. 221). 4/11 at 3: "Ancient Egyptian Tales"—Diane Moore, educator, will tell ancient Egyptian stories in the 3rd floor lobby. Free (must reserve). Hours: Mon., Wed.–Fri. 10 a.m. –5, Sat. 11 a.m.–6, Sun. 1–6. Adults $2; children under 12, free.

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KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

AMAZONAS—492 Broome St. (966-3371). Restaurant featuring the music of Brazil. Sun.-Mon., Ricardo Guerra. Tue.-Thu., Aloisio Aguiar and his group. Fri.-Sat., Andres Laprida. **AE, CB, DC.**

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd-23rd Sts. (242-9066). Every Fri. from 6-8: Joan Bud, Alan Kamen, and Hide Tanaka. 4/8: Ralph Hamperian Trio. 4/9: Ross Patterson Trio. 4/10: Amy London featuring Ray Drummond and Peter Leitch. 4/12: Karen Lehrer Trio. 4/13: Gary Strauss Trio. 4/14: Samba Night with the Phil Shimmel Trio. **AE, CB, DC.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 4/12: "Home Cookin' " with Jimmy Smith Trio plus Houston Person and Etta Jones, Tue.-Sun. at 9 and 11:30, with an extra show Fri.-Sat. at 1:30 a.m. 4/13: Major Holley All Stars. 4/14-19: Nancy Wilson. **AE, MC, V.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 4/11: Kenny Barron with Santi Debriano. Sets from 9:45. **AE, CB, DC, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St. (982-3260). Supper club. Through 4/12: Oscar Brown Jr., Tue.-Thu. at 9 and 11, with an extra show on Fri. and Sat. at 12:30 a.m. 4/13: Bucky and John Pizzarelli Jr. **AE, CB, DC, MC, V.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 4/12: Phil Woods Little Big Band with Mike Stern and Kenny Kirkland. Shows Tue.-Thu. at 8 and 10; Fri.-Sat. at 8, 10 and midnight. 4/13: Les Paul Trio. 4/14-19: Ron Carter Quintet. **AE, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. Through 4/11, 14-18: Armen Donelian. **Upstairs:** 4/9 at 8: Jazz singer Janet Savage; followed by Wendy Wonder at 10. 4/10 at 8: The High Heeled Women; followed by Jeanie Bryson with John Bianculli at 10; and Lee Treusdale with Willard Meeks at midnight. 4/11 at 8: Jon Rosen with Dick Gallagher; followed by Cabaret with singer Tina Fabrique and stand up comedians at 9:30; 11 and 1 a.m. **AE, MC, V.**

GREGORY'S—63rd St. and First Ave. (371-2220). 4/8-11, from 10-3 a.m.: Singer Kitt Moran with pianist Mike Moran and Andy Eulau on bass. Sun. 5-10: Singer Stan Edwards with Larry Intorella, followed by singer-pianist Brooks Kerr with Eric Lemon, from 10-3 a.m. Mon. 10-3 a.m.: Stan Edwards Trio. Tue. 10-3 a.m.: Chuck Wayne Trio. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. The Judd Woldin Trio, Tue.-Sat. from 7:30-12:30 a.m., in addition, from 4-9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4-9, and Mon. 7:30-12:30 a.m. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th-98th Sts., 2nd floor (666-3600). 4/8: Dave Lalama with Gary Haase and Bob Peterson. 4/9: Andy Stein with Frank Vignola. 4/10: Richard Rodney Bennett. 4/11: Roy Meriwether Trio. 4/13: Andy Tuck. 4/14: Virg Dzurinko. Music Wed.-Thu. from 8, Fri.-Sat. from 9, Mon.-Tue. from 7:30. **AE, CB, DC, MC, V.**

KNICKERBOCKER SALOON—33 University Pl. (228-8490). Atmospheric room with jazz Tue.-Sat. from 9:30, Sun.-Mon. from 9. Through 4/11: Pianist Junior Mance with Marty Rivera on bass. 4/14-18: Pianist John Bunch with Jay Leonhart on bass. **AE, MC, V.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 4/18: Blues singer Joe Williams, Tue.-Sat. at 9 and 11. Closed Sun. **AE, DC, MC, V.**

MIKELL'S—760 Columbus Ave., at 97th St. (864-8832). 4/8: Bob Sardo. 4/9: Duck Soup. 4/17-18: Jack McDuff. **AE, CB, DC, MC.**

NICKELS—227 E. 67th St. (794-2331). Mon.-Tue.: Singer-pianist Lee Glantz. Wed.-Sat.: Singer-pianist Rudy Roberson. Music from 7. **AE, DC, MC, V.**

POSITANO—250 Park Ave. South. (777-6211). Italian restaurant. Through 4/10: The Roger Kellaway Trio. 4/13-17: The Kenny Barron Trio. Shows at 9, 10:30 and midnight. **AE, CB, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed., Stan Rubin's Dixieland Group. Thurs., Peter Compo Trio. Fri., David Ostwald's Gully Low Jazz. Sat., Bob Cantwell's Band. Mon., Howie Wyeth barrelhouse piano. Tue., Phil Bennett. Music from 9. **AE, CB, DC, MC, V.**

THE RITZ—119 E. 11th St. (228-8888). Dance to the Big Beat. 4/10: Wang Chung. 4/11: Golden Palominos; Richard Lloyd; Rude Buddta. 4/16: The Stranglers. **No credit cards.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Eddie Chamblee Quartet, Sat. 2-6. Legendary trumpeter Doc Cheatham, Sun. 3-7. Through 4/12: Abdullah Ibrahim Dollar Brand, with Ekaya, Carols Ward, Sonny Fortune, Charles Davis, Dick Griffen, David Williams, and Rudy Collins. 4/13: Gil Evans' Orchestra. 4/14-19: Art Farmer and Benny Golson Jazztet featuring Curtis Fuller. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. Through 4/11: Singer Morgana King, Tue.-Thu. at 9 and 11, Fri.-Sat. at 9 and midnight. 4/14-18: Peggi Blu. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St. (777-5077). Shows from 9. 4/8: Elliot Murphy and Band. 4/9: Richard Barone Trio. 4/10,11: Otis Rush. 4/12: Blue Jays/Lackluster Trio. 4/13: Empire State Soul Club. 4/14: David Chelsea; Roger Manning. 4/15: Chill Faction; Joy Askew. 4/16: Minor Characters; Offbeats. **No credit cards.**

VILLAGE CORNER—142 Bleecker St. (473-9762). 4/8,9: Frank Kimbrough. 4/10,11: Lance Hayward alternating with Frank Kimrough. 4/12-14: Lance Hayward. Music Sun.-Thu. 8-2 a.m., Fri.-Sat. 9-3 a.m. **No credit cards.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). 4/13: "A Night of Vibes" with Tito Puente and his Latin Jazz Ensemble; Louie Ramirez and his band with guest soloist Milt Jackson. Shows nightly at 9:30 and 11:30. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 4/12: Pianist Mal Waldron with Chico Freeman, Pat Patrick, Reggie Workman, and Ed Blackwell. Shows at 10, 11:30, and 1 a.m. **No credit cards.**

THE WEST END—2911 Broadway (666-9160). 4/8-12: The Joe Locke Ensemble. 4/13: Comedy night with m.c. Steve Solis. 4/15-19: Irene Reid and Company. Jazz, Tue.-Sun. from 9. **MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music daily at 8. Through 4/11, 13-18: Pianist Ray Bryant with Jimmy Rowser on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St. (242-1664). Texas-style bar, with continuous country-and-western entertainment. Mon.-Thu. 11:30 a.m.-3 a.m., Fri. 11:30 a.m.-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. 4/9: Dr. John and Tracy Nelson. 4/10: The Sun Rhythm Section. 4/11: Reckless Sleepers. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th-49th Sts. (751-5470). Country-music hangout. **AE, DC, MC, V.**

COMEDY/MAGIC

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, Gary Lazer, and Adrianne Tolsch. **AE.**

COMEDY U. GRAND—55 Grand St. (431-4022). Featuring the finest New York comedy acts. Wed.: Audition night. Thu.: All-female comediennes. Fri.: Marathon night. Sat.: "Best of Comedy U," featuring Brett Butler, Larry David, Bill Rutkoski, and Lance Crowther. Sun.: "Comedy Jam." Shows at 9, with an extra show Sat. at 11:30. **No credit cards.**

COMIC STRIP—1568 Second Ave., bet. 81st-82nd St. (861-9386). Showcase for stand-up comics and singers. Sun.-Thu. the fun starts at 9, Fri. at 9 and midnight, Sat. at 8:30 and midnight. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 4/12: Comedians Jeff De Hart, Scott Bruce, Mike Egan, Steve Rizzo, Hiram Kasten, and Danny Curtis, Sun.-Thu. at 9:15, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. 4/13-19: Fred Greenlee, Mike Egan, Steve Rizzo, Mike Little, Jeff De Hart, Danny Curtis, and Hiram Kasten. **AE, CB, DC, MC, V.**

GOODTIMES—449 Third Ave., at 31st St. (686-4250). Full menu, comics, singers and impressionists, every Mon.-Sat. **AE, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mario Cantone, Jeffrey Essmann, Ron Darian, and Angela Scott, Sun.-Thu. 8-4 a.m., Fri. at 8 and midnight, Sat at 8, 10:30, and 12:40 a.m. **AE**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.-Sat. : pianist Johnny Andrews, 5:30 - 7:30. Wed.-Sat. : Two shows, first show at 9:30, featuring Mel Martin, Lynn De Vore and Angelo Dior. Closed Sun. **AE, CB, DC, MC, V**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater featuring magic and comedy. 4/8: Magician Imam and comedian Terry Day. 4/9: Magicia Torkova and Terry Day. 4/10-11: Magician Johnn Ace Palmer and comedian Kent Kasper. 4/14: Showcase. Tue.-Thu. at 9:30, Fri.-Sat. at 9 and 11. **AE, MC, V**

STAND-UP NEW YORK—236 W. 78th St. (595-0850) Club with comics from TV and the national clu scene. Through 4/12: Comedian Barry Weintrau Sun.-Thu. at 9, Fri. at 8:30 and 11:30, Sat. at 9:30 an midnight. 4/14-19: Maxine Lapidus, Milt Abel an Fred Greenlee. **AE, MC,**

DISCO/DANCING

JIMMY WESTON'S—131 E. 54th St. (838-8384). Restaurant which serves up jazz and dancing, nightly, ex cept Sun., from 10. Through 5/2, Mike Cerratti Tri alternating with singer-pianist Tommy Furtado. **AE, CB, DC.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). *Belle Epoque* restaurant with dancing to the Maxim's Orchestra every Mon.–Thu. from 9, Fri.–Sat. from 10. **AE, DC.**

PRIVATE EYES—12 W. 21st St. (206-7770). Video-nightclub with the largest video collection in the world, shown on 34 video screens. Open Tue., Thu., and Sat. from 10–4 a.m. **AE.**

REGINE'S—502 Park Ave., at 59th St. (826-0990). Elegant French restaurant. Mon.–Sat. 7:30–midnight, with a lively disco from 10:30. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St. (247-0200). The newly renovated ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.–Sun. from 2:30. Through 5/3: The Don Glasser Orchestra alternates with the Emilio Reyes Orchestra. **AE, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 4/8: Stan Getz. 4/9: Yana Purim. 4/10: Tabou Combo. 4/11: Pe De Boi. 4/14: Trilogia. 4/15,16: Baba Olatunji. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Blossom Dearie's Concerts, Wed.–Sat. at 6:30. . . Through 4/11: Singer-actress Karen Akers, Mon. at 8, Tue.–Thu. at 9, Fri.–Sat. at 9 and 11. . . 4/14–5/2: Charles Pierce, the legendary master/mistress of disguise returns, Tue.–Thu. at 9, Fri.–Sat. at 9 and 11. **AE, MC, V.**

AFE VERSAILLES—151 E. 50th St. (753-3884). Palatial cabaret-restaurant with a new revue, *Flying High '87,* featuring showgirls, acrobatic dancers, singer Jeanette Colin, and French pickpocket-magician Patric Querrot; shows nightly at 9 and 11. Singer-pianist Earl Zimmerman entertains in the lounge, Mon.–Fri. from 5–7:30. **AE, CB, DC.**

HIPPENDALES—1110 First Ave., at 61st St. (935-6060). *Welcome To Your Fantasy,* a new revue written by Steve Merritt, starring Michael Rapp, Gary Goldman, Jonathan Hagan, Scott Marlowe, Eddie Prevot, and John Richardson. Shows Wed.–Sat. at 8:30. **AE.**

UPLEX—55 Grove St. (255-5438). Cabaret–piano bar. From 4/12, *Bittersuite - songs of experience,* a new musical featuring Claudine Cassan-Jellison, Joy Franz, John Jellison and Joseph Neal, Sat. at 5 and 7:30, Sun. at 3 and 5:30, Mon. at 7:30, Tue. at 7:30 and 10. **No credit cards.**

HE GINGER MAN—51 W. 64th St. (399-2358). **The Back Room:** Singer-pianist George Young plays Wed.–Sat. 9–midnight. **AE, CB, DC, MC, V.**

AN WALLMAN'S—49 W. 44th St. (764-8930). The new restaurant-cabaret. 4/8, 15: Judy Kreston and David Lahm. 4/10,16: Bob Stewart. 4/11,18: Barbara Lea with pianist Wes McAfee. 4/12,19: Molly Scates with Wes McAfee. Two shows Mon.–Sat. at 9 and 11, Sun. at 6 and 8. **CB, DC, MC.**

ALSSON'S—158 W. 72nd St. (595-7400). Continental restaurant. *Forbidden Broadway,* a musical comedy revue by Gerard Alessandrini starring Ron Bohmer, Mark Mitchell, Roxie Lucas, Barbara Walsh, and Craig Wells; Sun., Tue.–Thu. at 8:30, Fri. and Sat. at 8:30 and 11:30. **AE, CB, DC, MC, V.**

NACHE—149 E. 57th St. (935-0244). 4/8 at 8: Pamela Jame. 4/9 at 8: Deborah Vogel. 4/10 at 8: Jerry Castaldo. 4/11 at 8: Rhonda Helfman; Richard Holbrook at 11. 4/12 at 8: *No Strings Attached*, musical revue. 4/15 at 8: Partners: Sue and Anne. **AE, MC, V.**

P OF THE GATE—at the Village Gate, Bleecker and Thompson Sts. (475-5120). *Beehive,* musical revue by Larry Gallagher, featuring Pattie Darcy, B. J. Jefferson, Sara Krieger, Carol Maillord, Laura Theodore, and Cookie Watkins. Tue.–Thu. at 8, Fri. at 7:30 and 10, Sat. at 7 and 10, Sun. at 5. **AE MC V.**

HOTEL ROOMS

GONQUIN—59 W. 44th St. (840-6800). Through 4/18: Singer Margaret Whiting performs *It Might as Well Be Spring,* Tue.–Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30–11. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Café Carlyle:** Through 6/22: Singer-pianist Bobby Short Tue.–Sat. at 10 and midnight. **Bemelmans Bar:** Jazz-pianist Barbara Carroll, Tue.–Sat. at 9:45. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). Pianist Jimmy Roberts plays every Tue.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

GRAND HYATT—42nd St. at Park Ave. (883-1234). **The Crystal Fountain:** Contemporary restaurant with the Sal Matthews and Ted Rosenthal Trios alternating Mon.–Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Linda Rose, Mon.–Sat. 5–8; followed by Paul Roth, Tue.–Sat. 8–1 a.m., Sun. 5:30–1 a.m.; and pianist Earl Rose plays Mon. 8–1 a.m. **AE, CB, DC, MC, V.**

INTER-CONTINENTAL—111 E. 48th St. (421-0836). **The Terrace:** Pianist Marty Bern plays Mon.–Fri. 7:30–12:30 a.m. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—118 W. 57th St. (245-5000). **Le Bar Montparnasse:** Through 4/20: The Eddie Moore Jazz Trio, every Tue.–Sat. from 9–1 a.m., plus pianist Al Foster, nightly 5:30–8:30. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave. at 59th St. (759-3000). **Edwardian Room:** Dance and dine with the Tony Terini Trio Tue.–Sat., 8–midnight. Pianist Nancy Winston, Sat.–Sun., 6–10. **Oak Room:** Pianist-composer Irving Fields plays every Sun.–Mon. 6–10, Tue.–Wed. 8:30–12:30 a.m. Barbara Rose plays Thu.–Sat. from 8:30–12:30 a.m. **AE, CB, DC, MC, V.**

SHERATON RUSSELL—45 Park Ave., at 37th St. (685-7676). **Judge's Chamber:** 4/8–11: Richard Sussman and Boots Maleson, Wed.–Fri. from 7:30, Sat. from 9. **AE, CB, DC, MC, V.**

ST. REGIS-SHERATON—Fifth Ave. at 55th St (753-4500). **King Cole Room:** Romantic Art Deco restaurant with dancing to the big band sound of the Bourbon Street Jass Band, every Sat. from 7. Singer-pianist Bob Wetherbee plays Broadway show tunes, Mon.–Fri. from 5:30. **AE, CB, DC, MC, V.**

WESTBURY—Madison Ave., at 69th St. (535-2000). **Polo Lounge:** Pianist Michael Devine plays Mon.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

PIANO ROOMS

BACKSTAGE—318 W. 45th St. (489-6100). Restaurant–piano bar with pop-jazz composer-lyricist-singer Ann Hampton Callaway, every Thu.–Sat. from 9–1 a.m. **AE,MC,V.**

BROADWAY BABY—407 Amsterdam Ave., bet. 79th–80th Sts. (724-6868). High-tech piano bar with singing waiters and waitresses performing anything from Bach to Broadway. Nightly from 7–4 a.m. **AE.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 4/8,15 at 8:30: Sally-Jane Heit. 4/12 at 8:30: "Bradshaw Smith Sings Cole Porter." **No credit cards.**

LA CAMELIA—225 E. 58th St. (751-5488). Elegant Italian restaurant. Singer-pianist Daniel Nye, Mon.–Sat. 10–2 a.m. **AE, MC, V.**

LE VERT GALANT—109 W. 46th St. (382-0022). Great French restaurant. Singer-pianist Kosmas, Tue.–Sat. from 7:30. **AE, CB, DC, MC, V.**

LIDO—345 W. 46th St. (582-4801). American-continental restaurant with popular song-stylist Danny Apolinar every Tue.–Sat. from 10–2 a.m. Singer-pianist Buddy Barnes takes over Sun.–Mon. from 9. **AE, CB, DC, MC, V.**

MARTY'S EAST—209 E. 56th St. (935-7676). Handsome steakhouse with singer-pianist Andy Terra playing pop favorites and light jazz of all vintages, Mon.–Sat. from 5–1 a.m. **AE, CB, DC, MC, V.**

MRS. J'S SACRED COW—228 W. 72nd St. (873-4067). Restaurant–piano bar with pianists Keith Thompson, Paul Sportelli, and Roy Glover alternating nightly from 8. **AE, CB, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Art Deco lounge featuring pianist-vibraphonist Al Mantas with singer-guitarist Jon Luks, Wed.–Sat. from 9–1 a.m. **AE, CB, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St. (831-1900). Piano bar–restaurant. Tue.: Andy Monroe. Wed., Sat., and Mon.: Bobbi Miller. Thu.–Fri.: Buck Bucholz. Sun.: George Cotton. **AE, DC, MC, V.**

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RADIO

HIGHLIGHTS

Wed., April 8

3:00/WNCN—Haydn: Piano Trio in A-Flat; **J. C. Bach:** Sym. in B-Flat, Op. 18, No. 2.

WNYC—Copland: *The Red Pony.*

4:00/WQXR-AM/FM—Mendelssohn: String Sym. No. 10 in b; **Liszt:** Fantasy on Themes from Beethoven's *The Ruins of Athens.*

5:00/WNCN—Rodrigo: *Musica para un jardin;* **Dowland:** Five Dances.

6:00/WNCN—Vivaldi: Cto. for Bassoon in F.

7:00/WQXR-AM/FM—Saint-Saens: Violin and Piano Sonata No. 1 in d.

8:00/WNCN—Various: Songs in Shakespeare's plays from the Elizabethan theater; **Stravinsky:** *Petrouchka:* Three Scenes.

WNYC—Copland: *Music for a Great City;* **Rodgers:** *Victory at Sea.*

8:05/WQXR-AM/FM—K. Stamitz: Viola Cto. in D; **Janacek:** *Taras Bulba.*

9:00/WNCN—Mozart: Cto. for Piano No. 21 in C; **Ibert:** Divertissement.

9:06/WQXR-AM/FM—"McGraw-Hill Young Artists Showcase." Robert Sherman, host.

Thu., April 9

3:00/WNCN—Stravinsky: *Roi des étoiles;* **Czerny:** Fantasia Concertante for Piano, Flute, and Cello, Op. 256.

WNYC—Kern: *Show Boat.*

4:00/WQXR-AM/FM—R. Strauss: *Till Eulenspiegel's Merry Pranks;* **Bach:** Trio Sonata No. 5 in C.

5:00/WNCN—Schumann: "Novelette" in f-sharp, Op. 21, No. 8.

6:00/WNCN—Vivaldi: Cto. for Harp in D; **Bloch:** Suite "Modale" for Flute and Strings.

7:00/WQXR-AM/FM—Rachmaninoff: Piano Sonata No. 2 in b-flat.

8:00/WNYC—Chamber Music Society of Lincoln Center. **W. F. Bach:** Sonata for Viola and Harpsichord; **Druckman:** "Valentine" for Solo Bass; **Rachmaninoff:** Five Songs for Soprano With Violin Obbligato.

8:05/WQXR-AM/FM—Janacek: "Jealousy" Ov; *Slavonic Mass.*

9:00/WNCN—"AT&T Presents Carnegie Hall Tonight." John Rubinstein, host. Elly Ameling, soprano, and Rudolf Jansen, piano. **Wolf:** "Anakreon's Grab"; **Mendelssohn:** "Die Liebende schreibt"; **Liszt:** "Freudvoll und leidvoll."

Fri., April 10

3:00/WNCN—Respighi: *Pines of Rome;* **Prokofiev:** Sonata for Piano No. 2 in d, Op. 14.

WNYC—A panoply of favorite soundtrack recordings.

4:00/WQXR-AM/FM—Prokofiev: "Classical" Sym.; **Handel:** Harp Cto. in B-flat, Op. 4, No. 6.

5:00/WNCN—Vivaldi: Cto. for Oboe, Strings, and Continuo in c, "Il Sospetto"; **Wagner:** *Faust Ov.*

6:00/WNCN—Schumann: Romances, Op. 94.

7:00/WQXR-AM/FM—M. Haydn: Qnt. in G.

8:00/WNCN—Handel: Cto. Grosso in F, Op. 6, No. 2; **Leclair:** Sonata for Violin and Piano in D, Op. 9, No. 3.

WNYC—"The Opera Box: The Pride of Naples." The first of three programs devoted to the career of tenor Enrico Caruso.

8:05/WQXR-AM/FM—Janacek: Suite for String Orch.

9:00/WNCN—Rachmaninoff: Sym. No. 1 in d, Op. 13; **Bruch:** *Kol Nidrei,* Op. 47.

9:06/WQXR-AM/FM—The San Francisco Orchestra.

Sat., April 11

10:00 a.m./WNCN—Berlioz: *Romeo and Juliet,* Op. 17: "Love Scene."

WNYC—Schubert: Piano Trio in E-Flat, Op. 100; **Lambert:** *Anna Karenina.*

10:04 a.m./WQXR-AM/FM—"Piano Personalities." Vladimir Ashkenazy.

11:00 a.m./WNCN—Telemann: Suite for 2 Horns, 2 Violins, and Bass in F; **Bach:** Sonata for Flute and Harpsichord No. 4 in C.

WNYC—Villa-Lobos: *The Forest of the Amazons:* Excerpts; **Korngold:** *The Sea Hawk.*

11:04 a.m./WQXR-AM/FM—Pachelbel: Canon; **Stravinsky:** *The Fairy's Kiss.*

12:00/WNCN—Haydn: Qt. in E-Flat, Op. 76, No. 6; **Hummel:** Cto. for Trumpet in E-Flat.

WNYC—North: *A Streetcar Named Desire:* Excerpts; **Schifrin:** *The Cincinnati Kid:* Excerpts.

12:05/WQXR-AM/FM—Vivaldi: Violin Cto. in B-Flat.

12:30/WQXR-AM/FM—"The TexacoMetropolitan Opera Broadcast." **Wagner:** *Parsifal* (Troyanos, Jenkins, Estes, McIntyre, Sotin/Levine).

1:00/WNCN—Mozart: Cto. for Piano No. 25 in C.

5:00/WNCN—Offenbach: Cto. Rondo in G for Cello and Orch; **J. Stamitz:** Orchestral Trio in A, Op. 1, No. 2.

6:00/WNCN—Haydn: Qt. in D, Op. 20, No. 4.

6:04/WQXR-AM/FM—Bizet: Sym. in C; **Haydn:** London Trio No. 1.

7:00/WNCN—Haydn: Sym. No. 94 in G, "Surprise"; **Wagner:** *Die Walküre:* "Wotan's Farewell" and "Fire Music."

8:04/WQXR-AM/FM—The Cleveland Orchestra. Christoph von Dohnanyi, conductor; pianist Frank Peter Zimmerman. **Sibelius:** Sym. No. 7 in C; **Prokofiev:** Violin Cto. No. 1 in D.

9:00/WNCN—"Saturday Night Opera." **Puccini:** *Gianni Schicchi* (Cotrubas, Domingo, Gobbi, London Sym. Orch/Maazel).

Sun., April 12

10:00 a.m./WNCN—"Classic Guitar." **Boccherini:** Guitar Qnt. in B-Flat; **Visée:** Suite in G.

WNYC—Lassus: *The Tears of St. Peter.*

11:00 a.m./WNCN—Beethoven: *Creatures of Prometheus,* Op. 43: Highlights.

12:00/WNCN—Mozart: Cto. for Flute No. 2 in D; **Debussy:** *Jeux.*

1:00/WNCN—Chicago Symphony Orchestra. Georg Solti, conductor. **Mendelssohn:** *A Midsummer Night's Dream:*Ov., Op. 21; **Bach:** Cto. for Two Violins in d; **Brahms:** Sym. No. 2 in d, Op. 73.

WNYC—Berg: Chamber Cto.; **Janacek:** *Capriccio.*

1:04/WQXR-AM/FM—Sibelius: Sym. No. 1 in e.

3:00/WNCN—Tchaikovsky: Suite No. 4, Op. 61, "Mozartiana."

3:04/WQXR-AM/FM—The New York Philharmonic. Essa-Pekka Salonen, conductor; pianist Andrei Gavrilov. **Castiglioni:** *Sinfonia con giardino;* **Tchaikovsky:** Piano Cto. No. 1 in B-Flat; **Nielsen:** Sym. No. 4.

4:00/WNCN—Haydn: Qt. in g, Op. 74, No. 3, "Horseman"; **Albinoni:** Cto. for 2 Oboes in C, Op. 7, No. 11.

5:00/WNCN—Liszt: *Concert Etudes (1849).*

7:00/WNCN—Taffanel: *Fantaisie sur Der Freischütz.*

7:30/WNYC—Kurtag: *Messages of the Late R. V. Troussova.*

8:00/WNCN—Rachmaninoff: Rhapsody on a Theme by Paganini, Op. 43; **Berlioz:** *Béatrice et Bênédict:* Ov.

WNYC—"After Eight." With Nancy Shear. Actress-dancer Vera Zorina, guest.

8:05/WQXR-AM/FM—"Sunday Night at the Opera." **Verdi:** *La Battaglia di Legnano* (Ricciarelli, Carreras, Manuguerra, Austrian Radio Orch. and Chorus/Gardelli).

9:00/WNCN—Brooklyn Philharmonic. Lukas Foss, conductor; cellist Lynn Harrell. **Chadwick:** *Jubilee;* **Herbert:** Cto. for Cello No. 2 in e, Op. 30; **Tchaikovsky:** Sym. No. 4 in f, Op. 36.

9:30/WNYC—"Pipedreams: Bach in Vienna." Recordings by Martin Haselbock and Wolfgang Rubsam in concert on the new "Bach Organ."

Mon., April 13

3:00/WNCN—Hummel: Sonata for Mandolin and Piano in C, Op. 37.

4:00/WQXR-AM/FM—Chopin: Polonaise No. 7 in A-Flat; **Albinoni:** Adagio for Strings and Organ.

5:00/WNCN—Vivaldi: Cto. for Violin, Cello, Strings, and Harpsichord in A; **Telemann:** Trio Sonata in A.

6:00/WNCN—Friedrich II: Sym. No. 1 in G.

7:00/WQXR-AM/FM—Smetana: Qt. No. 2 in d.

8:00/WNYC—The 1986 Salzburg Festival. **Martin:** *Golgotha:* Oratorio (Varady, Ludwig, Schreier, Fischer-Dieskau, Holle, ORF Sym. Orch., Arnold Schoenberg Choir/Zagrosek).

8:05/WQXR-AM/FM—Vorisek: Sym. in D; **Martinu:** Piano Cto. No. 4.

9:00/WNCN—Rachmaninoff: Sym. No. 3 in a, Op. 44; **Handel:** Trio Sonata, Op. 5, No. 3.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Seiji Ozawa, conductor; soprano Edith Wiens, contralto Maureen Forrester, Tanglewood Festival Chorus. **Mahler:** Sym. No. 2 in c, "Resurrection."

Tue., April 14

3:00/WNCN—Schumann: Marches, Op. 76; **Handel:** Cto. a Due Cori No. 2 in F.

WNYC—Martinu: Sinfonietta "La Jolla"; **Hively:** Three Hymns.

4:00/WQXR-AM/FM—Bach: Little Suite No. 2; **Delius:** Violin Sonata No. 2.

5:00/WNCN—Brahms: "Academic Festival" Ov., Op. 80.

6:00/WNCN—Ricciotti: Concertino for 4 Violins, Viola, Cello, and Basso Continuo No. 1 in G; **Purcell:** *Fantasias.*

7:00/WQXR-AM/FM—Giuliani: Grand Sonata in A for Flute and Guitar.

8:00/WNCN—"WNCN Live."

WNYC—St. Paul Chamber Orchestra. David Zinman, conductor; violinist Salvatore Accardo. **Schreker:** Chamber Sym.; **Tartini:** Violin Cto. in G; **Berg:** Lyric Suite.

8:05/WQXR-AM/FM—Fiala: Cto. No. 1 in E-Flat for 2 Horns and Orch.; **Suk:** Fantasy in g for Violin & Orch.

9:00/WNCN—Berlioz: *Nuits d'été,* Op. 7; **F. Couperin:** *Les Gouts Réunis:* Concert No. 6 in B-Flat.

9:06/WQXR-AM/FM—The Philadelphia Orchestra. Riccardo Muti, conductor. **Beethoven:** *The Creatures of Prometheus:* Ov.; **Schubert:** Sym. No. 5 ir B-Flat; **Schubert:** Sym. No. 5 in B-Flat; **Beethoven:** Sym. No. 8 in F.

Unless otherwise indicated, all times are p.m. and all stations are Fl

TELEVISION LISTINGS

Weekdays, April 8–10 and 13–14

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SHOWTIME
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sonal programming
justments, schedules
especially subject to
t-minute changes.

0 a.m.
Today's Business
News
Jayce and the Wheeled
rriors
World News
Jimmy Swaggart
Wed.: *Open Mind*
Thu.: *Aprenda Ingles*
Fri.: *Rangel Report*
Mon.: *Tom and Jerry*
Tue.: *Carrascolendas*
Mon.: *The Breadwinner*
Tue.: *Seabert*
Thu.: **Movie:** *Bananas*
Fri.: **Movie:** *Cocoon*

0 a.m.
News
Before Hours
Centurions
700 Club
Mask
Mon.: *Don't Touch*
Tue.: *Survival Series*
Wed.: **Movie:** *The*
Land
Mon.: **Movie:** *Taps*
Tue.: **Movie:** *A*
nan Called Golda

a.m.
Wed.: *Workin' for*
uts
Thu.: *The Breadwinner*

a.m.
News
A.M. Weather

7:00 a.m.
4 *Today*
5 *Rambo*
7 *Good Morning America*
11 *Heathcliff*
21 *Nightly Business Report*
31 *Ohayo! New York*
H Thu.: *Seabert*
Fri.: *It Can't Happen to Me*
S Thu.: *Faerie Tale Theatre: Rip Van Winkle*
Fri.: **Movie:** *The Silent One*
Tue.: *The Red Balloon*

7:05 a.m.
S Wed.: **Movie:** *Innocents Abroad*

7:30 a.m.
2 *Morning Program*
5 *Defenders of the Earth*
9 *Straight Talk*
11 *GoBots*
21 *Body Electric*
H *Fraggle Rock*
M Thu.: **Movie:** *The First Legion*
S Mon.: **Movie:** *Fire in the Stone*

8:00 a.m.
5 *The Flintstones*
11 *Transformers*
13 *Square One TV*
21 *Sesame Street*
H Wed.: **Movie:** *Just One of the Guys*
Thu.: **Movie:** *Ladyhawke*
Fri.: **Movie:** *The Official Story*
Mon.: **Movie:** *Mrs. Soffel*
Tue.: **Movie:** *Gotcha!*
M Fri.: **Movie:** *Kim*
S Thu.: **Movie:** *Meet the Wombles*
Tue.: *Faerie Tale Theatre: Little Mermaid*

8:30 a.m.
5 *My Little Pony*
9 *Romper Room*
11 *Scooby Doo*
13 *Mister Rogers' Neighborhood*
M Mon.: **Movie:** *Bronco Billy*

9:00 a.m.
2 *True Confessions*
4 *People's Court*
5 *Brady Bunch*
7 *Morning Show*
11 *The Munsters*
13 *Sesame Street*
21 *Instructional Television* (concludes at 3)
31 *Captain Kangaroo*
M Thu.: *A Jazz Session*
S Wed.: *Penn & Teller's Invisible Thread*
Fri.: *Faerie Tale Theatre: Little Mermaid*
Tue.: *The Paper Chase* (cc)

9:30 a.m.
2 *The Judge*
4 *Love Connection*
5 *Leave It to Beaver*
9 *Zoobilee Zoo*
11 *Mork and Mindy* (except Mon.)
Mon.: *What a Country*
31 *Body Electric*
M Wed.: *Comedy Experiment*
S Mon.: *The Dream and the Triumph*

10:00 a.m.
2 *$25,000 Pyramid*
4 *Sale of the Century*
5 *I Love Lucy*
7 *Jeopardy II*
9 *My Favorite Martian*
11 *Odd Couple* (except Thu.)
Thu.: *Nowhere to Turn: Farm Special*
31 *International Television*
H Wed.: **Movie:** *Mrs. Soffel*
Thu.: **Movie:** *Quicksilver*
Fri.: **Movie:** *Gotcha!*
Mon.: **Movie:** *Seven Minutes in Heaven*
Tue.: **Movie:** *Time Bandits*
M Wed.: **Movie:** *The Jazz Singer*
Thu.: **Movie:** *The Money Pit*
Fri.: **Movie:** *Alfie*
Tue.: **Movie:** *Spies Like Us*
S Wed.: **Movie:** *Jim Thorpe—All American*
Thu.: **Movie:** *Latin Lovers*
Fri.: **Movie:** *Don't Go Near the Water*
Mon.: **Movie:** *Kim*
Tue.: **Movie:** *The Opposite Sex*

10:30 a.m.
2 *New Card Sharks*
4 *Blockbusters*
5 *Bewitched*
7 *Split Second*
9 *Abbott and Costello*
11 Wed., Fri.: *Keys to Success*
Mon., Tue.: *Tony Randall Show*
M Mon.: **Movie:** *The Longshot*

11:00 a.m.
2 *Price Is Right*
4 *Wheel of Fortune*
5 *One Day at a Time*
7 *Fame, Fortune, and Romance*
9 *Partridge Family*
11 *Sanford and Son*
31 *International Television*

11:30 a.m.
4 *Scrabble*
5 *All in the Family*
7 *Webster*
9 *I Dream of Jeannie*
11 *Best Talk in Town*
H Mon.: *Cinema Workshop #2*
M Thu.: **Movie:** *National Lampoon's European Vacation*

12 NOON
2 9 News
4 *Super Password*
5 *Hour Magazine*
7 *Ryan's Hope*
11 Wed.: **Movie:** *Beau James* (1957). Bob Hope, Vera Miles.
Thu.: **Movie:** *Such Good Friends* (1971). Dyan Cannon.
Fri.: **Movie:** *Tiger by the Tail* (1969). Christopher George.
Mon.: **Movie:** *Starship Invasion* (1978). Robert Vaughn.
Tue.: **Movie:** *Treachery and Greed on the Planet of the Apes* (1974). Roddy McDowell.
31 *Videoville*
H Wed.: **Movie:** *Police Academy 3: Back in Training*
Thu.: **Movie:** *That's Dancing!*
Fri.: **Movie:** *Ghostbusters*
Mon.: **Movie:** *Back to the Future*
Tue.: **Movie:** *The Night the Lights Went Out in Georgia*
M Wed.: **Movie:** *Bronco Billy*
Fri.: **Movie:** *Trenchcoat*
Mon.: **Movie:** *All the King's Men*
Tue.: **Movie:** *Smooth Talk*
S Wed.: **Movie:** *Mad Max Beyond Thunderdome* (cc)
Thu.: **Movie:** *Turk 182!*
Fri.: **Movie:** *The Money Pit*
Mon.: **Movie:** *A Home of Our Own*
Tue.: **Movie:** *Back to the Future*

12:30
2 *Young and the Restless*
4 *Word Play*
7 *Loving*

1:00
4 *Days of Our Lives*
5 *Value Television*
7 *All My Children*
9 Wed.: **Movie:** *The Major and the Minor* (1942). Ray Milland.
Thu.: **Movie:** *Villain* (1979). Kirk Douglas.
Fri.: **Movie:** *Bedazzled* (1968). Peter Cook.
Mon.: **Movie:** *The Story of David* (1976). Part I. Timothy Bottoms.
Tue.: **Movie:** *The Story of David* (1976). Part II. Timothy Bottoms.
31 Wed.: *Mystery!: Cover Her Face*
Thu.: *Upstairs, Downstairs*
Fri.: *Where Have All the Teachers Gone?*
Mon.: *Bradshaw on the Eight Stages of Man*
Tue.: *Masterpiece Theatre: Star Quality*
M Thu.: **Movie:** *The Sterile Cuckoo*

1:30
2 *Bold and the Beautiful*
31 Mon.: *Filmmakers*
H Wed.: **Movie:** *Johnny Dangerously*
M Fri.: **Movie:** *The Great Gatsby*
Tue.: **Movie:** *Mad Max Beyond Thunderdome*
S Fri.: **Movie:** *Dream Wife*

2:00
2 *As the World Turns*
4 *Another World*
5 *Dennis the Menace*
7 *One Life to Live*
11 *Galaxy Rangers*
31 Wed.: *West of the Imagination*
Thu.: *East of the Occidental*
Fri.: *The Story of English*
Mon.: *Managing Our Miracles: Health Care in America*
H Thu.: **Movie:** *Kidco*
Fri.: **Movie:** *Time Bandits*
Mon.: **Movie:** *Secrets of a Mother and Daughter*
Tue.: **Movie:** *Yentl*
M Wed.: *Bobby Deerfield*
Mon.: **Movie:** *Revolution*
S Wed.: **Movie:** *Back to the Future*
Thu.: **Movie:** *Time Bandits*
Mon.: **Movie:** *Innocents Abroad*
Tue.: **Movie:** *The Money Pit*

2:30
5 *The Jetsons*
11 *Superfriends*
13 Wed.: *Justin Wilson's Louisiana Cookin'*
Thu.: *Great Chefs*
Fri.: *Frugal Gourmet*
Mon.: *Madeleine Cooks:* "Salmon"
Tue.: *Microwaves Are for Cooking*
31 Thu.: *Do You Hear the Rain?*
Tue.: *Pride of Place*

3:00
2 *Guiding Light*
4 *Santa Barbara*
5 Wed.–Fri.: *Silverhawks*
Mon., Tue.: *Maple Town U.S.A.*
7 *General Hospital*
9 *Hawaii Five-O*
11 *Smurfs*
13 Wed.: *Woodwright's Shop*
Thu.: *People, Pets and Dr. Marc*
Fri.: *Victory Garden*
Mon.: *This Old House*
Tue.: *A House for All Seasons*
21 *Lilias, Yoga, and You*
31 Wed., Mon.: *Mechanical Universe*
Thu.: *Educational Computing*
Fri.: *The Perkins Family*
H Wed.: **Movie:** *The Terry Fox Story*
M Thu.: **Movie:** *Joey*

3:30
5 *She-Ra*
11 *Ghostbusters*
13 *Sesame Street*
21 *Hooked on Aerobics*
31 *Video Music Box*
M Tue.: **Movie:** *Ride, Vaquero*
S Fri.: *An Easter Story*
Tue.: *Bambinger*

4:00
2 *Divorce Court*
4 *Donahue*
5 *He-Man*
7 *Oprah Winfrey Show*
9 *Barnaby Jones*
11 *G.I. Joe*
21 *Mister Rogers' Neighborhood*
H Thu.: *The Breadwinner*
Fri.: *Not Necessarily the News*
Mon.: *Don't Touch*
M Wed.: **Movie:** *All the King's Men*
Fri.: **Movie:** *Cocoon*
Mon.: **Movie:** *King Richard and the Crusaders*
S Wed.: *Shelley Duvall's Tall Tales & Legends: Annie Oakley*
Thu.: **Movie:** *Faerie Tale Theatre: Rip Van Winkle*
Fri.: *Faerie Tale Theatre: Little Mermaid*
Mon.: **Movie:** *Fire in the Stone*
Tue.: *The Red Balloon*

4:30
2 *Superior Court*
5 *Thundercats*
11 *Good Times*
13 *Mister Rogers' Neighborhood*
21 *Square One TV*

31 *Duchess of Duke Street*
H Thu.: **Movie:** *A Test of Love*
Fri.: *It Can't Happen to Me*
Tue.: **Movie:** *Adventures of Huckleberry Finn*

5:00
2 4 7 News
5 *Diff'rent Strokes* (except Fri.)
Fri.: *The Easter Bunny Is Coming to Town*
9 *Hart to Hart*
11 *Alice*

13 *Square One TV*
21 *Sesame Street*
H Wed.: *Workin' for Peanuts*
Fri.: *Survial Series:* "Sharks"
Mon.: *The Breadwinner* (cc)

M Thu.: **Movie:** *Young Man With a Horn*
Tue.: **Movie:** *The Sterile Cuckoo*
S Wed.: **Movie:** *Innocents Abroad*
Thu.: *Bernice Bobs Her Hair*

Fri.: **Movie:** *Silent One*
Tue.: *Bim, the Little Donkey*

5:30
2 News
5 *Facts of Life* (except Fri.)
11 *Sanford and Son*

13 *3-2-1 Contact*
31 *City Comment* (except Fri.)
Fri.: *Albany Tonight*
H Mon.: **Movie:** *Just One of the Guys*

5:45
31 *News From City Hall*

Weeknights, April 8–10 and 13–14

WED., APR. 8

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Gimme a Break*
13 *New Jersey News*
21 *Computer Chronicles*
31 Italian programming (concludes at 8)
H **Movie:** *The Aviator*
M **Movie:** *Act of Love*

6:30
5 *Too Close for Comfort*
7 News
11 *Benson*
13 *Nightly Business Report*
21 *Long Island Report*

7:00
2 4 News
5 *M*A*S*H*
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 *Body Watch:* "The Knowing Nose"
21 *Nightly Business Report*
S *Penn & Teller's Invisible Thread*

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
11 News
13 *MacNeil/Lehrer*
21 *Profiles of Nature:* "Owls"

8:00
2 *Roxie*
4 *Highway to Heaven*
5 **Movie:** *The Pink Panther* (1964). Peter Sellers.
7 *Perfect Strangers*
9 News
11 **Movie:** *The Key to Rebecca* (1985). Part II. David Soul. (Part I, Tue., 4/7 at 8.)
21 *A Passion to Protect.* A visit to the unique wildlife sanctuary of John Aspinall, located in the English countryside.
31 *Making of Sun City*
H **Movie:** *Just One of the Guys*
M **Movie:** *Pale Rider*
N **Movie:** *Salvador*
S **Movie:** *The Road Warrior*

8:30
2 *Take Five*
7 *Head of the Class*
9 *Million Dollar Chance of a Lifetime*
13 *Metroline.* A look at new legislation which attacks the U.S. liberal immigration policies.

9:00
2 *Magnum, P.I.*
4 **Special:** *Night Court*
7 *Dynasty*
9 **Movie:** *El Cid* (1961). Part I. Charlton Heston.
13 21 *Lyndon Johnson.* Actor Laurence Luckinbill brings to life the triumphs and tragedies of America's 36th President.
31 *First City*

9:30
31 *Houdini*

9:35
S **Movie:** *Mad Max Beyond Thunderdome* (cc)

10:00
2 *Houston Knights*
4 *Bronx Zoo*
5 11 News
7 *Mariah State*
31 *The Kwitny Report*
H **Movie:** *Spiker*
M **Movie:** *Bronco Billy*

10:15
N **Movie:** *Wifemistress*

10:30
11 News
13 *Businessmen on Prime Time TV.* An examination of how prime-time commercial television portrays the American businessman.
21 *Mapp and Lucia*
31 *Risking It All*

11:00
2 4 7 News
5 *Joan Rivers*
9 *Carol Burnett*
11 *Odd Couple*
31 *Poldark*

11:30
2 *Adderly*
4 *Tonight Show*
7 *Nightline*
9 *Cannon*
11 *The Honeymooners*
21 *TV Classics: The Buccaneers*
S **Movie:** *The Perils of Gwendoline*

11:50
H **Movie:** *Police Academy 3: Back in Training*

12 MIDNIGHT
5 *Taxi*
7 *Nightlife*
11 *Star Trek*
13 *Masterpiece Theatre: Star Quality*
21 *Long Island Report*
M **Movie:** *Salvador*

12:15 a.m.
N **Movie:** *The 400 Blows*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
7 *New Dating Game*
9 *Entertainment Tonight*

12:40 a.m.
2 **Movie:** *Charleston* (1979). Delta Burke.

1:00 a.m.
5 *Archie Bunker's Place*
7 **Movie:** *The Trial of Lee Harvey Oswald* (1977). Part I. Ben Gazzara.
9 *Joe Franklin Show*
11 *Twilight Zone*
S *Best of Bizarre*

1:20 a.m.
H **Movie:** *Hamburger*

1:30 a.m.
4 11 News
5 *Get Smart*
S **Movie:** *Hard Choices* (cc)

2:00 a.m.
2 News
4 *Ask Dr. Ruth*
5 **Movie:** *Little Murders* (1971). Elliott Gould, Donald Sutherland.
9 **Movie:** *Endless Night* (1972). Hayley Mills.
11 *Twilight Zone*
M **Movie:** *Basic Training*

2:30 a.m.
4 *Crosswits*
11 *Twilight Zone*

2:55 a.m.
H **Movie:** *Angel*

3:00 a.m.
4 *Sally Jessy Raphaël*
7 *The Avengers*
11 **Movie:** *Mr. Muggs Steps Out* (1943). Leo Gorcey.

3:05 a.m.
S **Movie:** *The Road Warrior*

3:30 a.m.
4 *New Record Guide*
M **Movie:** *Pale Rider*

4:00 a.m.
4 *Ben Casey*
7 *Tales of the Unexpected*
9 *Phil Silvers*

4:11 a.m.
5 *Make Room for Daddy*

4:30 a.m.
7 *Tales of the Unexpected*
9 *Forgotten Children*
11 *One Step Beyond*
H *The Talk Show*

4:45 a.m.
S **Movie:** *Back to the Future*

5:00 a.m.
4 *Here's Lucy*
7 *Card Sharks*
11 *One Step Beyond*
H **Movie:** *The Hollywood Knights*

5:30 a.m.
4 *Here's Lucy*
7 *Morning Stretch*
9 11 News
M *Comedy Experiment*

THU., APR. 9

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Gimme a Break*
13 *New Jersey News*
21 *Bodywatch:* "Music and Health." Latest information on how the brain and body interpret music.
31 Italian programming (concludes at 8)
H *On Location: Emo*
S **Movie:** *A Home of Our Own*

6:30
5 *Too Close for Comfort*
7 News
11 *Benson*
13 *Nightly Business Report*
21 *Long Island Report*

7:00
2 4 News
5 *M*A*S*H*
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 *Profiles of Nature:* "Bird Island." Focuses on a distinctive group of sea birds known as alcids.
21 *Nightly Business Report*
H **Movie:** *Quicksilver*
M *A Jazz Session*

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
11 News
13 *MacNeil/Lehrer*
21 *Profiles of Nature:* "Red-throated Loon"

8:00
2 *The Wizard*
4 *Cosby Show*
5 **Movie:** *The Greatest* (1977). Muhammad Ali. The worst!
7 *Our World*
9 News
11 **Movie:** *Night Chase* (1970). David Janssen.
21 *Wild America:* "Hog Wild!"
31 *Video Music Box:* "Rock and Roll Hall of Fame Inductees"
M **Movie:** *Mr. Blandings Builds His Dream House*
N **Movie:** *Bastille*
S **Movie:** *Turk 182!*

8:30
4 *Family Ties*
9 *Million Dollar Chance of a Lifetime*
13 *Currents:* "The Making of a College Athlete." How college athletes are used and misused by colleges.
21 *This Old House*

9:00
2 *Simon and Simon*
4 *Cheers*
7 *Jack and Mike*
9 **Movie:** *El Cid* (1961). Part II. Sophia Loren, Charlton Heston. (Part I, Wed., 4/8 at 9.)
13 *Smithsonian World:* "Voices of Latin America"
21 *Mystery!: Cover Her Face*
31 *Masterpiece Theatre: Star Quality*
H **Movie:** *Howling II*

9:30
4 *Nothing in Common*

10:00
2 *Knots Landing*
4 *L.A. Law*
5 11 News
7 *20/20*
13 *Mademoiselle: A Portrait of Nadia Boulanger.* An intimate look at one of the greatest music teachers of the 20th century.
21 *Masterpiece Theatre: Star Quality*
M **Movie:** *The Money Pit*
N **Movie:** *Bliss*
S *Joan Rivers and Friends*

10:30
11 News
31 *Mystery!: Cover Her Face*
H *The Hitchhiker*

11:00
2 4 7 News
5 *Joan Rivers*
9 *Carol Burnett*
11 *Odd Couple*
13 *Colette.* Part II of a four-part series dealing with the life of the talented French writer.
H *Greatest Sports Upsets*
S **Movie:** *Time Bandits* (cc)

11:30
2 **Golf:** Masters Tournament highlights
4 *Tonight Show*
7 *Nightline*
9 *Cannon*
11 *The Honeymooners*
21 *TV Classics: Captain Midnight*
31 *Poldark*
M **Movie:** *Neighbors*

11:45
2 *Night Heat*

12 MIDNIGHT
5 *Taxi*
7 *Nightlife*
11 *Star Trek*
21 *Long Island Report*
H **Movie:** *Ladyhawke*
N **Movie:** *Ginger & Fred*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
7 *New Dating Game*
9 *Entertainment Tonight*

12:55 a.m.
2 **Movie:** *The Deerslayer* (1978). Steve Forrest, John Anderson.

1:00 a.m.
5 *Archie Bunker's Place*
7 **Movie:** *The Trial of Lee Harvey Oswald* (1977). Part II. Ben Gazzara. (Part I, Wed., 4/8 at 1 a.m.)
9 *Joe Franklin Show*
11 *Twilight Zone*

1:05 a.m.
M **Movie:** *Private Resort*
S **Movie:** *The Happy Hooker Goes to Washington*

1:30 a.m.
4 11 News
5 *Get Smart*

2:00 a.m.
4 *Ask Dr. Ruth*
5 **Movie:** *A Tree Grows in Brooklyn* (1974). Cliff Robertson.
9 **Movie:** *The Girl Hunters* (1965). Lloyd Nolan.
11 *Twilight Zone*

2:05 a.m
H **Movie:** *Ellie*

2:15 a.m.
2 News

2:30 a.m.
4 *Crosswits*
11 *Lifestyles of the Rich a Famous*
M **Movie:** *Dream Lover*

2:35 a.m.
S **Movie:** *A Home of Our Own*

3:00 a.m.
4 *Sally Jessy Raphaël*
7 *The Avengers*

3:30 a.m.
4 *New Record Guide*
11 **Movie:** *Hound of the Baskervilles* (1939). Basil Rathbone.

3:40 a.m.
H **Movie:** *Alamo Bay*

3:56 a.m.
5 *Make Room for Daddy*

4:00 a.m.
4 *Ben Casey*
7 *Tales of the Unexpecte*
9 **Movie:** *Trapped* (1949). Lloyd Bridges.

4:20 a.m.
M **Movie:** *The Vindicat*
S *Joan Rivers and Frien*

4:30 a.m.
7 *Tales of the Unexpecte*

5:00 a.m.
4 *Here's Lucy*
7 *Card Sharks*
11 *One Step Beyond*

5:20 a.m.
S **Movie:** *Meet the Wombles*

5:25 a.m.
H **Movie:** *Howling II*

5:30 a.m.
4 *Here's Lucy*
7 *Morning Stretch*
9 11 News

FRI., APR. 10

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Gimme a Break*
13 *New Jersey News*
21 *Microwaves Are for Cooking*
31 Italian programmin (concludes at 8)
H **Movie:** *Running B*
M **Movie:** *The Bride*

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6:30
5 *Too Close for Comfort*
7 News
11 *Benson*
13 *Nightly Business Report*
21 *Long Island Report*

7:00
2 4 News
5 *M*A*S*H*
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 *Sneak Previews*
21 *Nightly Business Report*
S *Father Guido Sarducci Goes to College*

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 **Baseball:** Mets vs. Atlanta
11 News
13 *MacNeil/Lehrer*
21 *Profiles of Nature:* "Ron Parker, Wildlife Artist"

8:00
2 *Nothing Is Easy*
4 *Roomies*
5 **Movie:** *Miracle of the Heart: A Boys Town Story* (1985). Art Carney.
7 *The Charmings*
11 **Movie:** *The Bad News Bears in Breaking Training* (1977). William Devane.
21 *Nature:* "One Man's Island"
31 *Washington Week in Review*
H **Movie:** *Head Office*
M **Movie:** *Fright Night*
N **Movie:** *Confidentially Yours*
S *Brothers* (cc)

8:30
2 *The Popcorn Kid*
4 *Amazing Stories*
7 *Webster*
13 *Wall $treet Week*
31 **Movie:** *Doctor Who*
S *It's Garry Shandling's Show*

9:00
2 *Dallas*
4 *Miami Vice*
7 **Movie:** *Dark Mirror* (1984). Jane Seymour. Story of twin sisters, one of whom is a psychotic murderer.
13 *Great Performances: Steve Reich—A New Musical Language.* A revealing portrait of the New York–born composer recognized as a major force in contemporary music; includes performances by clarinetist Richard Stoltzman and flutist Ransom Wilson.
21 **Movie:** *Can't Help Singing* (1942). Deanna Durbin.
S **Movie:** *The Money Pit*

9:30
H **Movie:** *Ghostbusters*

10:00
2 *Falcon Crest*
4 *Stingray*
5 11 News
13 **Movie:** *Lord Elgin and Some Stones of No Value* (1986). Documentary concerning the attempts by Lord Elgin in the early 1800s to transport a set of decorative sculptures from the Parthenon in Greece to England.
M **Movie:** *Transyvania 6-5000*
N **Movie:** *Variety Lights*

10:15
9 *Kiner's Korner*

10:30
9 11 News
21 *Wild America:* "Born to Run"
S **Movie:** *Creator*

11:00
2 4 7 News
5 *Joan Rivers*
9 *Carol Burnett*
11 *At the Movies*
13 **Movie:** *Orphée* (1949). Jean Cocteau wrote and directed this modern reworking of the Orpheus legend.
21 *Wall $treet Week*
31 *Mini Playhouse*

11:30
2 **Golf:** Masters Tournamemt highlights
4 *Tonight Show*
7 *Nightline*
9 *Cannon*
11 *The Honeymooners*
21 *Washington Week in Review*
H *Not Necessarily the News*

11:40
M **Movie:** *To Live and Die in L.A.*

11:45
2 **Movie:** *Dead Man Don't Wear Plaid* (1982). Steve Martin.

12 MIDNIGHT
5 *Taxi*
7 *Nightlife*
11 *Star Trek*
21 *Long Island Report*
H **Movie:** *Gotcha!*
N **Movie:** *The Shooting Party*

12:25 a.m.
S **Movie:** *P.O.W. The Escape*

12:30 a.m.
4 *Friday Night Videos*
5 *Star Search*
7 *New Hot Tracks*
9 *Entertainment Tonight*

1:00 a.m.
9 *Joe Franklin Show*
11 *Run Away With the Rich and Famous*

1:30 a.m.
5 *Dream Girl*
11 News

1:40 a.m.
M **Movie:** *Tigers in Lipstick*

1:45 a.m.
H **Movie:** *Bad Manners*

1:55 a.m.
2 **Movie:** *Bang the Drum Slowly* (1973). Vincent Gardenia.

2:00 a.m.
4 News
5 *Solid Gold*
7 **Movie:** *Deadlier Than the Male* (1967). Richard Johnson.
9 *Saturday Night Live*
11 *Twilight Zone*

2:05 a.m.
S **Movie:** *April Fool's Day*

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2:30 a.m.
4 *Crosswits*
11 *Twilight Zone*

3:00 a.m.
4 *Sally Jessy Raphaël*
5 **Movie:** *John and Mary* (1969). Dustin Hoffman.
9 *Saturday Night Live*
11 **Movie:** *The Adventures of Sherlock Holmes* (1939). Basil Rathbone.

3:05 a.m.
M **Movie:** *Scream for Help*

3:15 a.m.
H **Movie:** *Richard Pryor Live in Concert*

3:30 a.m.
4 *Music City USA*

3:45 a.m.
S **Movie:** *Dangerously Close*

3:58 a.m.
2 *Strike It Rich*

4:00 a.m.
4 *Hit City*
9 *The Saint*

4:05 a.m.
7 **Movie:** *The Brothers O'Toole* (1972). John Astin.

4:16 a.m.
5 *Make Room for Daddy*

4:28 a.m.
2 *Strike It Rich*

4:30 a.m.
4 *Here's Lucy*
11 *One Step Beyond*

4:35 a.m.
H **Movie:** *Little Treasure*

4:40 a.m.
M **Movie:** *Fright Night*

4:58 a.m.
2 **Movie:** *Newsmakers*

5:00 a.m.
4 *Ben Casey*
9 *Keys to Success*
11 *U.S. Farm Report*

5:25 a.m.
S *Father Guido Sarducci Goes to College*

5:30 a.m.
9 11 News

MON., APR. 13

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Gimme a Break*
13 *New Jersey News*
21 *Hometime*
31 Italian programming (concludes at 8)
M **Movie:** *Taps*
S **Movie:** *Latin Lovers*

6:30
5 *Too Close for Comfort*
7 News
11 *Benson*
13 *Nightly Business Report*
21 *Long Island Report*

7:00
2 4 News
5 *M*A*S*H*
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 *Wild America:* "Animal Oddities." Examines strange features that animals have which allow them to survive.
21 *Nightly Business Report*

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
11 News
13 *MacNeil/Lehrer*
21 *Profiles of Nature:* "The Coot"
H *Fraggle Rock*

8:00
2 **Special:** *What a Nightmare, Charlie Brown!*
4 *ALF*
5 **Movie:** *The Parallax View* (1974). Warren Beatty.
7 *MacGyver*
9 News
11 **Movie:** *Come Back to the Five & Dime, Jimmy Dean, Jimmy Dean* (1982). Cher, Karen Black. Three girlfriends hold a reunion of the James Dean fan club they formed twenty years earlier; strong performances; directed by Robert Altman.
21 *Adventure:* "K-2: The Elusive Summit"
31 *Tenko*
H **Movie:** *Seven Minutes in Heaven*
M **Movie:** *Straight Time*
N **Movie:** *Home of the Brave*
S **Movie:** *Long Day's Journey Into Night*

8:30
2 *My Sister Sam*
4 *Valerie*
9 *Million Dollar Chance of a Lifetime*
13 *Adam Smith's Money World*

9:00
2 *Newhart*
4 **Movie:** *Jesus of Nazareth* (1984). Part II. Robert Powell, Olivia Hussey. (Part I, Sun., 4/12 at 9.)
7 **Movie:** *Infidelity* (1986). Lee Horsley. A loving couple's marriage is torn apart when the husband spends a night with his wife's best friend.
9 **Movie:** *The Agony and the Ecstasy* (1965). Charlton Heston.
13 *American Playhouse: Story of Marriage.* (1986). Matthew Broderick, William Converse, Horton Foote Jr. Part II of a five-part series which presents Horton Foote's vision of America through stories of his parents' marriage.
21 *Nature of Things:* "Islands at the Edge"
31 *New York Screening Room*

9:30
2 *Designing Women*
H *The Talk Show*

10:00
2 *West 57th*
5 11 News
21 *Project XX: The Great War.* Rare film footage which reconstructs the fateful day when W. W. I began.
31 *Passover*

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Movie: *Back to the*
ture
Movie: *Bloodbrothers*
Movie: *The Taste of*
ater

:30
News
Living With Grace

:00
4 7 News
Joan Rivers
Odd Couple
Upstairs, Downstairs
Monty Python's Flying
rcus
Poldark
The Paper Chase

:30
Simon & Simon
Tonight Show
Nightline
Cannon
The Honeymooners
TV Classics: Mr. and
s. North

:40
Movie: *The*
rangement

MIDNIGHT
Taxi
Nightlife
Star Trek
Long Island Report
Movie: *Quicksilver*
Movie: *Salvador*
Movie: *The Road*
rrior

:30 a.m.
David Letterman
WKRP in Cincinnati
New Dating Game
Entertainment Tonight

:40 a.m.
Movie: *Most Wanted*
76). Robert Stack.

0 a.m.
Archie Bunker's Place
Movie: *Trouble Comes*
Town (1972). Lloyd
idges.
Joe Franklin Show
Twilight Zone

0 a.m.
11 News
Get Smart

0 a.m.
Movie: *The Perils of*
endoline

1:50 a.m.
H **Movie:** *Ninja III: The Domination*
M **Movie:** *Fright Night*

2:00 a.m.
2 News
4 *Ask Dr. Ruth*
5 **Movie:** *The Other* (1972). Uta Hagen.
9 **Movie:** *Hooch* (1976). Gil Gerard.
11 *Twilight Zone*

2:30 a.m.
4 *Crosswits*
7 *Branded*
11 *Twilight Zone*

3:00 a.m.
4 *Sally Jessy Raphaël*
7 *The Avengers*
11 **Movie:** *Brainstorm* (1965). Jeff Hunter.

3:15 a.m.
S **Movie:** *S.O.B.*

3:25 a.m.
H **Movie:** *A Change of Seasons*

3:30 a.m.
4 *New Record Guide*

3:40 a.m.
M **Movie:** *Bronco Billy*

4:00 a.m.
4 *Ben Casey*
7 *Tales of the Unexpected*
9 **Movie:** *Treasure of Ruby Hills* (1955). Zachary Scott.

4:09 a.m.
5 *Make Room for Daddy*

4:30 a.m.
7 *Tales of the Unexpected*

5:00 a.m.
4 *Here's Lucy*
7 *Card Sharks*

5:10 a.m.
H *Cinema Workshop #2*

5:20 a.m.
S **Movie:** *A Home of Our Own*

5:30 a.m.
4 *Here's Lucy*
7 *Morning Stretch*
9 11 News

5:40 a.m.
M *Maxtrax #30*

TUE., APR. 14

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Gimme a Break*
13 *New Jersey News*
21 *Newton's Apple*
31 Italian programming (concludes at 8)
S *Faerie Tale Theatre: Little Mermaid*

6:30
5 *Too Close for Comfort*
7 News
11 *Benson*
13 *Nightly Business Report*
21 *Long Island Report*
H **Movie:** *Head Office*

7:00
2 4 News
5 *M*A*S*H*
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 *Nature Watch*
21 *Nightly Business Report*
M *Crazy About the Movies: Ingrid*
S *The Paper Chase*

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 **Baseball:** Mets vs. Philadelphia
11 News
13 *MacNeil/Lehrer*
21 *Profiles of Nature:* "The Marsh"

8:00
2 *Spies*
4 *Matlock*
5 **Special:** *American Video Awards*
7 *Who's the Boss?* (cc)
11 **Baseball:** Yankees vs. TBA, or **Movie:** TBA
21 *Nova*
31 *Fairly Secret Army*
H **Movie:** *Gotcha!*
M **Movie:** *A Woman Called Golda*
N **Movie:** *Allonsanfan*
S **Movie:** *Back to the Future*

8:30
7 *Growing Pains*
13 *Innovation:* "Smile"
31 *The Two Ronnies*

9:00
2 **Movie:** *Seduced* (1986). Gregory Harrison, Cybill Shepherd.
4 **Movie:** *Jesus of Nazareth* (1984). Part III. Olivia Hussey. (Part I, Sun., 4/12 at 9.)
7 *Moonlighting*
13 *Nova:* "Is Anybody Out There?" Actress Lily Tomlin examines scientific attempts to look for intelligent life in space.
21 *Odyssey*. An intimate protrait of Nai, a Kung bushwoman, and her vanishing way of life.
31 *Bergerac*

10:00
5 11 News
7 *Max Headroom*
13 *Frontline:* "The Secret File." The true story of a university professor who discovered the government was keeping a secret file on him, and of his nine-year battle to have it destroyed.
21 *Managing Our Miracles: Health Care in America:* "AIDS." The medical, social, and legal issues surrounding this dreaded disease.
31 *Solo*. British comedy.
H *The Hitchhiker*
N **Movie:** *A Private Function*
S *Brothers*

10:30
9 11 News
31 *Open All Hours*
H **Movie:** *Angel*
S *It's Garry Shandling's Show*

11:00
2 4 7 News
5 *Joan Rivers*
9 *Carol Burnett*
11 *Odd Couple*
13 *Intercom:* "Changing Habits." Examines how American nuns have evolved since the Second Vatican Council.
21 *Monty Python's Flying Circus*
31 *Poldark*
S *The Paper Chase*

11:30
2 *T.J. Hooker*
4 *Tonight Show*
7 *Nightline*
9 *Cannon*
11 *The Honeymooners*
13 *Intercom.* Candid interviews with Jewish women who have successfully integrated feminism with their Jewish heritage.
21 *TV Classics: Do You Trust Your Wife?*
M **Movie:** *Smooth Talk*

12 MIDNIGHT
5 *Taxi*
7 *Nightlife*
11 *Star Trek*
13 *Mystery!: Cover Her Face*
21 *Long Island Report*
N **Movie:** *My New Partner*
S **Movie:** *The Money Pit*

12:05 a.m.
H **Movie:** *Howling II*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
7 *New Dating Game*
9 *Entertainment Tonight*

12:40 a.m.
2 **Movie:** *The Lazarus Syndrome* (1979). Louis Gossett Jr.

1:00 a.m.
5 *Archie Bunker's Place*
7 **Movie:** *Pork Chop Hill* (1959). Gregory Peck.
9 *Joe Franklin Show*
11 *Twilight Zone*

1:05 a.m.
M **Movie:** *Spies Like Us* (cc)

1:30 a.m.
4 11 News
5 *Get Smart*

1:35 a.m.
H **Movie:** *Little Treasure*

1:40 a.m.
S *Joan Rivers and Friends*

2:00 a.m.
2 News
4 *Ask Dr. Ruth*
5 **Movie:** *Kiss of Death* (1947). Victor Mature.
9 **Movie:** *Stucky's Last Stand* (1978). Tom Murray.
11 *Twilight Zone*

2:30 a.m.
4 *Crosswits*
11 *Twilight Zone*

2:45 a.m.
S **Movie:** *P.O.W. The Escape*

2:50 a.m.
M **Movie:** *Beer*

3:00 a.m.
4 *Sally Jessy Raphaël*
7 *The Avengers*
11 **Movie:** *Victory at Entebbe* (1976). Kirk Douglas.

3:15 a.m.
H **Movie:** *Blow Out*

3:30 a.m.
4 *New Record Guide*

4:00 a.m.
4 *Ben Casey*
7 *Tales of the Unexpected*
9 **Movie:** *Black Water Gold* (1969). Aron Kincaid.

4:05 a.m.
5 *Make Room for Daddy*

4:20 a.m.
M **Movie:** *Mad Max Beyond Thunderdome*

4:25 a.m.
S *It's Garry Shandling's Show*

4:30 a.m.
7 *Tales of the Unexpected*

5:00 a.m.
4 *Here's Lucy*
7 *Card Sharks*
11 *One Step Beyond*
S *Bim, the Little Donkey*

5:05 a.m.
H **Movie:** *Head Office*

5:30 a.m.
4 *Here's Lucy*
7 *Morning Stretch*
9 11 News

Veekend, April 11–12

SAT., APR. 11

0 a.m.
New Wilderness
Young Edition
New Dating Game
David Toma
Christian Science

0 a.m.
Patchwork Family
Here's Lucy
World Tomorrow
Hee Haw!
Face-off
Josie and the Pussycats
The Tale of the Bunny
ic
Movie: *The Great*
ator
Movie: *My Science*
ect

a.m.
Cliffwood Kids
Popeye
Wild Kingdom
New Jersey People
Superfriends

7:30 a.m.
2 *Young Universe*
4 *Hickory Hideout*
5 *Wonderama*
7 *Kids Are People Too*
9 *In Depth*
11 *Photon*
H *The Red Balloon*

8:00 a.m.
2 *Berenstain Bears*
4 *Kissyfur*
5 *Woody Woodpecker*
7 *The Wuzzles*
9 *Straight Talk*
11 **Special:** *The Smurfs and the Magic Flute*
13 *Adam Smith's Money World*
21 *Sesame Street*
H **Movie:** *Brewster's Millions*

8:30 a.m.
2 *Wildfire*
4 *Gummi Bears*
5 *Lady, Lovely Locks*
7 *Care Bears Family*
13 *Wall $treet Week*
S **Movie:** *The Devil Makes Three*

9:00 a.m.
2 *Muppet Babies*
4 *Smurfs*
5 *Popples*
7 *Flintstone Kids*
9 *Voyagers*
13 *Washington Week in Review* (cc)
21 *America: The Second Century*
M **Movie:** *Weird Science*

9:30 a.m.
5 *Get Along Gang*
11 *Keys to Success*
13 *One-on-One*

10:00 a.m.
2 *Pee-wee's Playhouse*
5 *Wrestling Challenge*
7 *Real Ghostbusters*
9 *Insiders*
11 *Soul Train*
13 *Frontline:* "So You Want to Be President?"
21 *Focus on Society*
31 *Body Electric*
H **Movie:** *Oh God! Book II*
S **Movie:** *April in Paris*

10:30 a.m.
2 *Teen Wolf*
4 *Alvin*
7 *Pound Puppies*
31 *Know Zone*
M *Bill Cosby Himself*

11:00 a.m.
2 *Galaxy High*
4 *Foofur*
5 *Star Search*
7 *Bugs Bunny and Tweety*
9 *Wrestling Spotlight*
11 TBA
13 *Tony Brown's Journal:* "Burnt Cork." Traces the history of black-cast movies from 1910–1950.
21 *Economic U$A*
31 *Sherlock Jones and Proctor Watson*

11:30 a.m.
2 *Story Break*
4 *Punky Brewster*
7 *All New Ewoks*
13 *Open Mind*
31 *The Perkins Family*
H **Movie:** *The Terry Fox Story*

12 NOON
2 *Rock 'n' Wrestling*
4 *Lazer Tag Academy*
5 *World of Disney*
7 *Tim McCarver: Kids Around*
9 *Black Sheep Squadron*
11 *Women's Wrestling*
13 *G.E.D. Preparation*
21 *Gourmet Cooking*
31 *Video Music Box*
S **Movie:** *Back to the Future*

12:30
4 *Kid Video*
13 *G.E.D. Preparation*
21 *This Old House*
M *The Big Break*

1:00
2 *Young Universe* (cc)
4 **Tennis:** Family Circle Cup
5 **Special:** *Cherry Blossom Parade* (concludes at 3)
7 *Health Show*
9 **Movie:** *Captain America II: Death Too Soon* (1979). Reb Brown.
11 **Movie:** *Chamber of Horrors* (1966). Patrick O'Neal.
13 *Metroline.* "Raising Parents, Saving Children"
21 *The Frugal Gourmet*
31 *All About TV*
M **Movie:** *What Comes Around*

1:30
2 *Cover Story*
7 *Hot Tracks*
13 *American Playhouse: Story of a Marriage*
21 *The French Chef:* "Ice Cream"
31 *Cityscope*
H *The Talk Show*

SOLUTIONS TO LAST WEEK'S PUZZLES

P	L	A	Y	W	R	I	G	H	T	■	A	T	A	P
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P	L	U	S	■	B	Y	E	■	A	L	P	S	■	P	I	S	A	■
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THE MESSAGE: YOU HAVE SOLVED A FOOLISH CROSSWORD

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TELEVISION

2:00
② *World Championship Tennis*
㉑ *The Joy of Painting*
㉛ *World TV Presents* (Chinese programming)
Ⓗ **Movie:** *Continental Divide*
Ⓢ **Movie:** *Rock and Rule*

2:30
⑦ *Ebony/Jet Showcase*
㉑ *The Magic of Oil Painting*
Ⓜ **Movie:** *The Master of Ballantrae*

3:00
④ **Baseball:** San Francisco vs. Los Angeles, or Mets vs. Atlanta
⑤ **Movie:** *A Hard Way to Die* (1978)
⑦ *Professional Bowlers*
⑨ **Movie:** *Cisco Pike* (1971). Gene Hackman.
⑪ *Focus on Success*
⑬ **Movie:** *Lord Elgin and Some Stones of No Value*
㉑ *Rod and Reel*

3:30
② **Golf:** Masters Tournament
⑪ *The Music Machine*
㉑ *Motorweek*
Ⓢ **Movie:** *Taps*

4:00
⑪ *Puttin' On the Hits*
⑬ *Nova:* "The Rocky Road to Jupiter"
㉑ *The Woodright's Shop*
㉛ *Great Decisions '87*
Ⓗ **Movie:** *Turk 182!*
Ⓜ **Movie:** *Enemy Mine*

4:30
⑦ *Wide World of Sports*
⑪ *Dance Fever*
㉑ *This Old House*
㉛ *European Journal*

5:00
⑤ *Mission: Impossible*
⑨ Wrestling
⑪ *One Big Family*
⑬ *Innovation:* "Sweetness and Health"
㉑ *Science Gazette*
㉛ *Country Express*

5:30
⑪ *What a Country*
⑬ *Newton's Apple*
㉑ *Brainstormers*
㉛ *Right to Know*

6:00
② *The People*
④ ⑦ News
⑤ *What's Happening Now?*
⑨ *Bosom Buddies*
⑪ *Fame*
⑬ *Nature*
㉑ *Austin City Limits*
㉛ *Images/Imagenes*
Ⓗ **Movie:** *Brewster's Millions*
Ⓜ **Movie:** *Mask*
Ⓢ **Movie:** *My Science Project*

6:30
② ④ ⑦ News
⑤ *Small Wonder*
⑨ *New Gidget*
㉛ *In Black and White*

7:00
② News
④ *Strictly Business*
⑤ *M*A*S*H*
⑦ *Siskel & Ebert & the Movies*
⑨ *It's a Living*
⑪ *Tales From the Darkside*
⑬ *Know Zone:* "Henry Ford's American Dream"
㉑ *Wonderworks*
㉛ *Looking East*

7:30
② *Young Universe New York Special*
④ *Throb*
⑤ *9 to 5*
⑦ *New York Views*
⑨ *Mama's Family*
⑪ *Charles in Charge*
⑬ *Wild America*
㉛ *Japan, the Living Tradition*

8:00
② *Mike Hammer*
④ *Facts of Life*
⑤ **Movie:** *The Roaring Twenties* (1939). James Cagney.
⑦ *Starman*
⑨ News
⑪ **Movie:** *Spellbound* (1945). Ingrid Bergman.
⑬ *Wonderworks: The Revolt of Job.* A Gentile boy learns about family and religion from an old Jewish couple who adopts him during the Holocaust.
㉑ *All Creatures Great and Small*
㉛ *Upstairs, Downstairs*
Ⓗ **Movie:** *The Hollywood Knights*
Ⓜ **Movie:** *Weird Science*
Ⓢ **Movie:** *Down and Out in Beverly Hills*

8:05
Ⓝ **Movie:** *Sylvia*

8:30
④ *227*
⑨ *House Calls*

9:00
② **Movie:** *Stagecoach* (1985). Johnny Cash.
④ *Golden Girls*
⑦ *Ohara*
⑨ **Movie:** *El Greco* (1966). Mel Ferrer.
⑬ *Mystery!: Cover Her Face*
㉑ *To the Manor Born*
㉛ *Prisoner*

9:30
④ *Me and Mrs. C*
㉑ *Mother and Son*
Ⓗ **Movie:** *Rocky IV*
Ⓜ *Comedy Experiment*

10:00
④ *Hunter*
⑤ News
⑦ *Spenser: For Hire*
⑬ *Film on Film:* "Georges Méliès and Abel Gance."
㉑ *Agony*
㉛ *Blake's Seven*
Ⓜ **Movie:** *Bedroom Eyes*
Ⓝ **Movie:** *A Sunday in the Country*
Ⓢ **Movie:** *Back to the Future*

10:30
⑤ *Black News*
⑪ News
㉑ *Butterflies*

11:00
② ④ ⑦ News
⑤ **Movie:** *Inn of the Sixth Happiness* (1958). Ingrid Bergman.
⑨ *Benny Hill*
⑪ **Movie:** *The Paradine Case* (1948). Gregory Peck.
⑬ **Movie:** *Desire* (1936). Marlene Dietrich.
㉑ *Monty Python's Flying Circus*
㉛ *Eye on Dance*
Ⓗ *The Hitchhiker*

11:30
④ *Saturday Night Live*
⑦ News
⑨ **Movie:** *Creature From Black Lake* (1975). Jack Elam.
㉑ **Movie:** *Ivan the Terrible* (1943). Part I. Nikolai Cherkassov.
Ⓗ **Movie:** *Commando*
Ⓜ **Movie:** *Basic Training* (cc)

11:45
② **Movie:** *The Jordan Chance* (1978). Raymond Burr.
⑦ **Movie:** *SST—Death Flight* (1977). Lorne Greene.

12 MIDNIGHT
Ⓝ **Movie:** *Les Compères*
Ⓢ **Movie:** *Creature*

1:00 a.m.
④ *Ask Dr. Ruth*
Ⓗ **Movie:** *The Hollywood Knights*
Ⓜ **Movie:** *Mischief*

1:30 a.m.
④ *Off the Wall*
⑨ *MTV Top 20 Video*
⑪ *Twilight Zone*

1:40 a.m.
Ⓢ **Movie:** *Taps*

1:45 a.m.
⑦ **Movie:** *Moment to Moment* (1966). Jean Seberg.

1:57 a.m.
② News

2:00 a.m.
④ *Dancin' to the Hits*
⑤ **Movie:** *The Second Time Around* (1961). Debbie Reynolds.
⑪ News

2:30 a.m.
④ *Weekend With Crook and Chase*
⑨ *Saturday Night Live*
⑪ **Movie:** *Ring of Bright Water* (1969). Bill Travers.

2:35 a.m.
Ⓗ **Movie:** *The Alchemist*

2:40 a.m.
Ⓜ **Movie:** *Tomboy*

2:42 a.m.
② *Strike It Rich*

3:00 a.m.
④ **Movie:** *A Star Is Born* (1937). Janet Gaynor, Fredric March. A young movie hopeful marries a self-destructive actor; Gaynor and March are terrific in this early Technicolor classic.

3:12 a.m.
② *Strike It Rich*

3:30 a.m.
⑨ *Saturday Night Live*

3:42 a.m.
② *Strike It Rich*

3:50 a.m.
⑦ **Movie:** *American Empire* (1942). Richard Dix.

3:55 a.m.
Ⓢ *Urgh! A Music War*

4:05 a.m.
Ⓗ **Movie:** *Richard Pryor Here and How*

4:15 a.m.
② **Movie:** *Murder or Mercy* (1974). Melvyn Douglas.
Ⓜ *Comedy Experiment*

4:30 a.m.
⑨ *Return of the Saint*
⑪ *F-Troop*

4:45 a.m.
Ⓜ **Movie:** *Exorcist II: The Heretic*

5:00 a.m.
④ *Ben Casey*
⑪ *Insight*

5:30 a.m.
⑦ *New York Views*
⑨ ⑪ News

SUN., APR. 12

6:00 a.m.
② *Community*
④ *Joy of Gardening*
⑤ *Hour of Power*
⑦ *Greatest Sports Legen*
⑨ *In Depth*
⑪ *Christopher Close-up*
Ⓗ **Movie:** *The Aviator*
Ⓢ *Misunderstood Monst*

6:15 a.m.
⑪ *Davey and Goliath*

6:30 a.m.
② *Young Universe*
④ *Today in New York*
⑦ *Christopher Close-up*
⑨ *New Jersey People*
⑪ *Christian Science*
Ⓜ **Movie:** *Bobby Deerfield*

7:00 a.m.
② *Way to Go*
④ *Funtastic World*
⑤ *Jimmy Swaggart*
⑦ *Faith for Today*
⑨ *Face-off*
⑪ *Gospel Hour*
Ⓢ **Movie:** *Life on the Mississippi*

7:30 a.m.
② *For Our Times*
⑦ *This Is the Life*
⑨ *Meet the Mayors*
⑬ *Sesame Street*

8:00 a.m.
② *Today's Business*
⑤ TBA
⑦ *Insight*
⑨ *Point of View*
⑪ *Ever Increasing Faith*
㉑ *Owl/TV*
㉛ Italian programmir (concludes at 2)
Ⓗ *Fraggle Rock*

8:30 a.m.
⑤ ⑨ *Sunday Mass*
⑦ *Tiempo*
⑬ *Mister Rogers*
㉑ *Know Zone*
Ⓗ *Seabert*
Ⓜ **Movie:** *The Man V Came to Dinner*

9:00 a.m.
② *Sunday Morning Ne*
④ *Palm Sunday Pilgrir*
⑤ *Koch on Call*
⑦ *Showcase of Homes*
⑨ *Oral Roberts*
⑪ *Inhumanoids*
⑬ *Sesame Street*
㉑ *Wonderworks*
Ⓗ **Movie:** *The Mone*
Ⓢ *Shelley Duvall's Tal Tales & Legends: Annie Oakley*

9:30 a.m.
④ *Next Year in Jerusal*
⑤ *Leave It to Beaver*
⑦ *World of Photograpl*
⑨ *World Tomorrow*
⑪ *Jem*

:00 a.m.
Essence
World of Disney
America's Top Ten
Hour of Power
Photon
Supergran
To the Manor Born
Movie: *The Ratings*
ıme

:30 a.m.
Face the Nation
McLaughlin Group
Hollywood Close-up
National Geographic on
ıignment
The Perkins Family
Mother and Son
Movie: *That's*
ıncing!
Movie: *Act of Love*

00 a.m.
Community
Meet the Press
Movie: *King*
ımon's Mines (1950).
wart Granger.
News Conference
New Gidget
Know Zone
Agony

30 a.m.
Newsmakers
News 4orum
David Brinkley
Sunday Morning
ınies. The Laurel and
dy shorts *One Good*
ı, County Hospital, and
to.
Movie: *The Big*
erman (1959).
ward Keel.
Wonderworks: The
ılt of Job
Butterflies

NOON
Paradise Steamship: A
to Florida
First Estate
Nature: "One Man's
ıd"
The Paper Chase

0
World Championship
ıis
Headlines on Trial
Business World
Inside Albany
Barbara Streisand: One

Movie: *The Emigrants*

Racing: Long Beach
ıd Prix
Movie: *Rock-a-Bye*
(1955). Jerry Lewis,
ıie Stevens.
ike It Is
My Favorite Martian
iring Line. Highlights
past programs.
dventure: "Voyage
he Past"
Movie: *The Last Time*
Paris

aseball: Mets vs.
ta

igh School
etball: McDonald's
merican Game
merican Playhouse:
Reich—A New
al Language
Passion to Protect
orld TV Presents
ese programming)
ovie: *Ladyhawke*

2:30
4 **Tennis:** Family Circle Cup
11 **Baseball:** Yankees vs. TBA

3:00
5 **Movie:** *How to Beat the High Cost of Living* (1980). Jessica Lange.
13 *Ossie and Ruby.* "Alice in Wonder"
21 *Brainstormers*
31 *Washington Week in Review*
M **Movie:** *The New Land*
S **Movie:** *Mad Max Beyond Thunderdome*

3:30
2 **Golf:** Masters Tournament
13 *Lyndon Johnson*
21 *Tony Brown's Journal*
31 *Ask Congress*

4:00
7 **Racing:** Phoenix "200" Cart
21 *Inside Albany*
31 *Tony Brown's Journal*
H **Movie:** *The Great Muppet Caper*

4:15
9 *Kiner's Korner*

4:30
4 *Sportsworld*
9 *House Calls*
21 *Adam Smith's Money World*
31 *World Chronicle*

5:00
5 **Movie:** *The Chinese Connection* (1973). Bruce Lee.
9 *Buck Rogers*
11 *Fame*
13 *Smithsonian World*
21 *Wall $treet Week*
31 *Hello Jerusalem*
S *Shelley Duvall's Tall Tales & Legends: Annie Oakley*

5:30
21 *One-on-One*

6:00
4 7 News
9 *Police Story*
11 **Movie:** *Hard to Hold* (1984). Rick Springfield.
13 *Currents:* "The Making of a College Athlete"
21 *Nova:* "The Rocky Road to Jupiter"
31 *U.S. Nippon Newscope*
H *Fraggle Rock*
M **Movie:** *East of Eden*
S **Movie:** *D.A.R.Y.L.*

6:15
31 *Business Nippon*

6:30
2 4 7 News
13 *Washington Week in Review*
H **Movie:** *Johnny Dangerously*

6:45
31 *Newscope Special*

7:00
2 *60 Minutes*
4 *Our House*
5 **Movie:** *21 Jump Street* (1986). Frederic Forest. Series pilot about police officers who pose as teenagers in order to arrest criminals.
7 *Disney Sunday Movie*
9 *Entertainment This Week*
13 *Adventure:* "Yukon Quest"
21 *Doctor Who*
31 *Japanese Theatre*

8:00
2 **Movie:** *Escape From Sobibor* (1986). Alan Arkin. True story of 300 inmates who complete the largest Nazi-death-camp escape in history.
4 *Rags to Riches*
9 *David Toma Show*
11 *Lifestyles of the Rich and Famous*
13 *Nature*
31 *The Second Type*
H **Movie:** *The Money Pit*
M **Movie:** *The Road Warrior*
S **Movie:** *The Emerald Forest*

8:05
N **Movie:** *Le Chèvre*

8:30
9 *Face-off*
21 *The Hitch-hiker's Guide to the Galaxy*
31 *Never Too Old*

9:00
4 **Movie:** *Jesus of Nazareth* (1984). Part I of IV. Olivia Hussey.
5 *Married . . . With Children*
7 **Movie:** *Her Secret Life* (1986). Kate Capshaw.
9 *New Jersey People*
11 *Run Away With the Rich and Famous*
13 *Masterpiece Theatre: Star Quality*
21 *Blake's Seven*
31 *Bradshaw on the Eight Stages of Man*

9:30
5 *Tracey Ullman*
9 *Meet the Mayors*
11 *Keys to Success*
31 *Filmmakers*
H *Not Necessarily the News*
M **Movie:** *The Exorcist*

10:00
5 11 News
13 *Yes Minister*
21 *Mystery!: Cover Her Face*
31 *Window on World TV*
H **Movie:** *Ladyhawke*
N **Movie:** *Always*
S **Movie:** *The Ratings Game*

10:30
5 Sports
9 *Hispanic Horizons*
11 *At the Movies*
13 *Fawlty Towers*

11:00
2 4 7 News
5 *Mission: Impossible*
9 *World Tomorrow*
11 *'Allo 'Allo*
13 *New Television:* "J. S. Bach." A video portrait of the life and work of Johann Sebastian Bach.
21 *Nanny*

11:15
2 News

11:30
7 News
9 *It Is Written*
11 *The Honeymooners*
13 *The Mexican Tapes: El Gringo.* Three Mexican-immigrant families and the difficulties they encounter trying to make a new life in the U.S.
M **Movie:** *The Vindicator*

11:45
2 7 Sports

12 MIDNIGHT
2 *Rockford Files*
4 *Sports Machine*
5 *Solid Gold*
7 **Movie:** *Trouble Man* (1972). Robert Hooks.
9 *Jimmy Swaggart*
11 *Star Trek*
21 *Charles Bragg: One of a Kind*
N **Movie:** *Marianne and Juliane*
S **Movie:** *Mad Max Beyond Thunderdome*

12:05 a.m.
H *On Location: Emo*

12:30 a.m.
4 *Sports Pros and Cons*

1:00 a.m.
2 *Peter Gunn*
4 *Heroes: Made in the U.S.A.*
5 *Value Television*
9 *Joe Franklin Show*
11 *Tales From the Darkside*

1:05 a.m.
H **Movie:** *Ellie*
M **Movie:** *East of Eden*

1:30 a.m.
2 *Mr. Lucky*
4 *Circle of Fear*
11 News

1:55 a.m.
S **Movie:** *Endgame*

2:00 a.m.
2 News
5 *Christian Children's Fund*
7 **Movie:** *Moonfire* (1970). Richard Egan.
9 **Movie:** *Madman* (1980). Michael Beck.
11 **Movie:** *Madame X* (1981). Tuesday Weld.

2:30 a.m.
4 *Positively Black*

2:40 a.m.
H **Movie:** *Slayground*

3:00 a.m.
4 *First Estate*

3:05 a.m.
M **Movie:** *The Road Warrior*

3:40 a.m.
S **Movie:** *D.A.R.Y.L.*

4:00 a.m.
7 *Tales of the Unexpected*
9 *Return of the Saint*
11 *Twilight Zone*

4:15 a.m.
H *Barbra Streisand: One Voice*

4:30 a.m.
7 *Tales of the Unexpected*
11 *Twilight Zone*

4:40 a.m.
M **Movie:** *Bobby Deerfield*

5:00 a.m.
7 *Card Sharks*
9 News
11 *One Step Beyond*

5:25 a.m.
H *Not Necessarily the News*

5:30 a.m.
4 *Here's Lucy*
7 *Morning Stretch*
9 11 News
S **Movie:** *Life on the Mississippi*

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Superb Swiss / French cuisine at luncheon
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Fine American Cuisine
Served in an Elegant Setting
Live Entertainment
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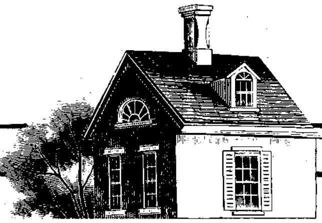
53 West 19th Street • (212) 645-1706



NEW YORK
TOWN AND COUNTRY PROPERTIES

Town & Country Properties is a weekly feature. **Special rates effective with the January 5, 1987 issue:** $23.95 per line per issue. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first line is available in bold print followed by a dash. Minimum ad, two lines.Add **$15.00** for NYM Box numbers. Display Town & Country ads are available at $280.00 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders only with American Express, MasterCard, or Visa. **Town & Country Properties** Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017. 212-880-0736. **Contact Caryn Martin or Harriet Bernstein for special showcase information, billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

By the Side of the Road . . .

1910 farmhouse brought up-to-date with loving care. 3 bedrooms, 2 baths, sunny country kitchen, spacious deck. Over one acre of big trees and gardens. A wonder at $199,000.

Talk to

Tina S. Fredericks Realty

East Hampton, N.Y. **516-324-4418**

TWO RIVERS

Peace and serenity prevail on this magnificent country estate. A wonderful lodge at the confluence of the famed Delaware and Lackawaxen Rivers. Overlooking hist Roebling Bridge, 1st suspension bridge built by architect of Bklyn Bridge. 6 BR, 6 bth, fully equip kitch, massive stone fplc separates Liv Rm from wet bar Din Rm. The most outstanding riverfront in the area with 375' on Delaware Riv and 175' on the Lackawaxen. Nicely secluded on 2½ acres adjacent to home of Zane Grey. 90 miles NYC. Ski area nearby. Call for an appt. $325,000

REBER REALTY

914-557-8600 **914-557-833**
Rt 97, Barryville, NY
Sullivan County 12719

APARTMENTS
Furnished/Unfurnished
Manhattan

East 70's—1 BR, furn, AC, util incl. Avail 1 yr minimum. $850/mo. 518-828-9995. Thurs-Sun. Leave name and number.

APARTMENTS/HOUSES WANTED

Banker—Seeks to buy/rent Manhattan apt or loft. Broker. 7 days. 212-645-1210.

APARTMENTS/HOUSES TO SHARE

Studio - Wknds Only—E side, beaut furn. Prefer prof couple. 201-833-2389.

Westport—Beaut furn, 3 BR hse, office. Walk bch, train. $1000/mo. 203-226-0265.

APARTMENT/HOUSE SITTING

Harvard Business School Student—Seeks housing June-Aug. Possible rent. Full refs avail. 617-547-9685. Stuart.

CO-OPERATIVES/CONDOS
Manhattan

Fort Tryon Park/River Views—Beautiful 2 BR, lg sunken LR/DR, 6 clsts, w/w cptg. $128,950. Call eves 7-9. **212-923-1143.**

• • • CLOSINGS • • •
Co-ops/Condos/Houses
SHELDON H. GOPSTEIN, ESQ.
(212) 349-6775

Unusual Studio—35 Park. Beautifully furn. $135,000. $269/mtn. 212-684-7082.

29 St/Park So—1 BR, lge LR/DR, 8 lge windows, 11 ft ceilings, drmn, 4 apts per fl. $680 Maint. $215K. Prin. 212-679-2054

TUDOR CITY 304-324 E. 41st St.
Convenience and charm can be yours in this unique midtown community. Walk to dine, to work, to the UN, to the theater. Newly reduced prices and maint. Studios, one & two bedroom apartments.
Call for appointment. 212-682-8422.

Lower Bwy Beaut 2 BR—1600 sf loft, terr, $365K. Mnt $849. **ALSO: Village Silk Bldg**—Spectac 4 BR loft trplx condo, $795K. Mnt $550. 212-645-1210 bkr.

76th And Broadway—WALK to Lincoln Center, SHOP at Fairway and Zabar's, WATCH the city sparkle from your **20th** fl, 2 BR, 2 bath coop in 24-hr concierge bldg. Mtn $691 (55% ded.) Asking $265K
212-749-7009/days 212-595-2880/eves

CPW/Low 70s
Duplex With Terrace
Charming 4 rm brownstone dplx w/terrace overlooking garden. Sunny, hi ceilings, fplc, expos brick walls. Low maint. Priced in high $200's. Principals only.
212-883-5369/wkdys **212-580-3440/eves**

Tribeca-Prime **Exclusive**
In Landmark Bldg., Exquisite 3150' has it all! Hi floor, 4 expos, Views. 3 BR, 2 Baths FDR. Lo maint. $975K
INTERIORS R.E. **212-477-5959**

76th St East—Smartly furn and finished 1 BR coop, lux drmn bldg, spacious, bright. Move right in! $215,500 includes all. Lo mtn. Owner. No bkrs. ***212-517-4020.***

SUBLETS WANTED

Wall Street Law Firm—Seeks apt sublets within Manhattan from May through August. Please write c/o NYM C393, PO Box 4600, NYC 10163.

Responsible Professional—Seeks 1 yr or longer sublet. 1 BR or alcove studio. Manhattan. **212-759-8461.**

HOUSES FOR SALE/RENT
Manhattan

Carriage House—4 stories, Upper East Side, 2 BR, furnished with art collection. July-Aug rental. Top reference only. Write: NYM P760, POB 4600, NYC 10163

HOUSES FOR SALE/RENT
Brooklyn

Beacon Court. 1-Family Town Houses
A limited edition. In prestigious section of Brooklyn, 3 BRs, 3 bth, fam rm, EIK, cathdrl ceils, skylites, priv gar, priv rear gdn. From $350,000-$375,000. Save w/8-yr tax abatement. Wkdy 718-238-1354.
Open House Sat & Sun 12-5 PM.

HOUSES FOR SALE/RENT
Queens

Belle Harbor/Neponsit—Fine homes, v prices, bch area, easy commute. ADEL 718-474-3388. Mitchnik Kramberg Real

HOUSES FOR SALE/RENT
Westchester

Homes Condos Co-ops Twnhs
Hodnett & Co
Bronxville Real Estate
914-337-0440

Bronxville **29 Mins NY**

FABULOUS TOWNHOUSES

Cottage - Free standing, 4 BR, 2 bth, fplc, deck, Fam Rm. $395,000. English - Decorator's delight, 4 BR, 2 bth, fplc,prime loc. $385,000. Spacious - 5 BR, 2 bth, fplc, sunrm, deck, brick patio. $380,000. Great Potential - Needs work, 4 BR, 2 bth, fplc. $325,000.

LEY **914-337-141**

Bronxville Village/Schools—Charm English Tudor completely redone. N dec kitch, 4 BR plus maid's, 3 bth, Rm, fplc, DR, den plus sunporch. M cond. Bkr/ownr. $497,500. **914-738-385**

NEW YORK Real Estate—covers the t ritory. Call for details. 212-880-5407.

NEW YORK

TOWN AND COUNTRY PROPERTIES

HOUSES FOR SALE/RENT
Connecticut

STUNNING CONTEMPORARY

The idyllic grounds harmonize with this home's natural cedar exterior while the sprawling deck invites outdoor relaxation. Grand rooms indoors provide the perfect atmosphere for entertaining. Equestrian development or subdivision are only two of the possible uses for the six acres surrounding this custom Contemporary in Newton, CT. $850,000. LUX-232.

For information on this
and other Special Properties,
Call 1 (800) 543-SPEC or
1 (800) 441-0002 (NJ residents).

SCHLOTT
REALTORS
Special Properties Division

COUNTRY PROPERTY FOR SALE/RENT

SAG HARBOR VILLAGE, LI
aut all-year house, 4 yrs young, 3 BRs, th, eat-in kitch, lg DR & LR w/cathe-al ceils, lg deck, move right in. Walk llage, 1 3/4 acre w/pond, mint. $200's. ice/quick sale. Ownr. 212-685-4963.

GENTLEMAN'S FARM ON 96 MT TOP ACRES
TRULY A NATURE OBSERVATORY "FROM EVERYWHERE"; Deep, Horizon-High Sweeping Views Emanate From Your Commandingly Sited Completely Restored, Completely Furnished 1854 Victorian Home. 3-4 BDR, Wrap Porch, Huge Recr Rm. 3 Varied Sized Barns. Wonderful "Woodland" Spg-Fed POND. "Yours To Renew Yourself;" Garden, Farm, Ski X-Ctry, Ride Ride, Write, Paint, LIVE!
$385,000

VALUED PROPERTIES
Specializing in "Unique" Properties
914-292-8222

FOREIGN REAL ESTATE

Barbados—Owner seeks developer/investor for bchfrnt prop. 718-462-1702.

LIVING LOFTS FOR SALE/RENT

AWARD WINNING DESIGN

Windows, skylights, dazzling views and light. 1120 sq ft. Beautiful Brooklyn Heights Landmark. All amenities. Mid 200's, negotiable.

718-596-1433.

SUMMER RENTALS

Montauk At Ocean—5 BR, 4 b, contemp. Spa. Biwkly. 516-269-6177/668-5355.

Listen for our radio ads starting now through May 29
promoting the new TOWN & COUNTRY PROPERTIES
on WINS, WCBS, WQXR & WNCN.

Make your space reservation today and be on the newsstands within 1 week!

Call Caryn Martin or Harriet Bernstein
212-880-0736

SANDS BEACH CABANA AND TENNIS CLUB
In nearby Atlantic Beach.
The alternative to sitting in traffic.
Cabanas, lockers, pools, ocean, beach, basketball, volleyball, paddleball, tennis program, day camp.
Call Lynn 516-371-4000

East Hampton Three Mile Harbor
Secluded 3 bedroom Colonial, seeks 2 friendly people, 39 plus. Full shares.
Call Artie 212-921-0870/days
212-684-2667/eve 516-324-3109/wknd

SUMMER SHARES

Sea View/FI—Co-ed grp of profs seek men, 25-32, to make our 4 BR, 3 bth house complete. Close to bch/ferry.
212-687-7939/days 201-653-5854/eves

Berkshires Share Community—12 hses w/fplc, on lake, 130 wooded acrs. 9 tennis courts, htd pool, stables, sailing, waterskiing, softball, v'ball, much more. 15 mins Tanglewood. 212-288-7370.

VACATION HOMES FOR SALE

Lakefront Co-ops—Seasonal cottages, pool, tennis, full lake rights & beach. Prime Catskill location. Only $19,900. Low maint. Write: Loch Sheldrake Beach & Tennis, Inc. Box 165, Loch Sheldrake, N.Y. 12759, or call 914-647-6867.

TRAVEL

ew York Travel is a weekly feature. **Special rates effective with the January 5, 1987 issues:** one-time ad, $25.00 per line; four-time ad, $24.50 per line; eight-time d, $24.25 per line per issue. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first line is available in bold print followed y a dash. Minimum ad, two lines. Ad **$15.00** for NYM Box numbers. Display classified ads are available at $376.00 per inch, one-time insertion. Complete rate ırd available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only ith American Express, MasterCard, or Visa. **Travel Section,** Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017. 212-880-0735. **Contact iane Woodstock for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

AIRLINES

JETTING TO EUROPE
ly departures to London, Paris, Zu-, Geneva, avail on regularly schedul-airlines. Min fare only $200 roundtrip. & info:718-262-8058,Tu-Sa.2pm-9pm.

PRIVATE JET
Available for charter first half
of each month to take you
in safety and privacy
to your destination.
Raleigh Jet Charter
212-967-JETS

TOURS & TRIPS

'rivate Yachts For Special Events
N.Y. Harbor all year, since 1972.
ıala Yachts, Pier 60. 212-307-0985

n: Deluxe Escorted. May 21-June 1—
Madrid & South. 203-677-7924.

Tour Spain—Free broch. Bravo Tours. 1-800-272-8674 or 201-641-0655 in NJ.

India Your Way—Your interests, your pace. Kashmir/Nepal. Brochure. Collect 203-245-1599. Far East Traveller, Inc.

CAR RENTALS

EUROPE by CAR
ONE ROCKEFELLER PLAZA
NEW YORK, N.Y. 10020
(212) 581-3040
Savings On
CAR RENTAL • PURCHASE
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BED & BREAKFAST
Middle Atlantic

Dedicated Self-Indulgence—50 mi NYC. Gourmet brkfst, antiques. Pig Hill B & B. Cold Spring-On-Hudson. 914-265-9247.

INNS & LODGES
Middle Atlantic

Lanza's Inn—Livingston Manor, 12758. 7 RMs, priv bth, 2 hrs NYC. 914-439-5070

HUDSON HOUSE 914-265-9355
In Cold Spring-on-Hudson at river's edge lies a romantic 1832 Country Inn. Ideal mid-week getaway: rm/dinner/continental bfst (excl bar, tax, tip) $100 for 2.

Village Latch—Southampton's ultimate romantic escape inn! 516-283-2160.

Southampton The Old Post House Inn—Van p/u at train or beach. 516-283-1717.

VILLAS/CONDOS
Mexico

Puerto Vallarta—Lux apt, fab views, ocean, pool, maid, sleeps 6. 516-829-8980

Ultimate Elegance—Luxurious villas with servants and pools, sleeps 2-20 from $50 per person, per night. 503-661-1087.

Puerto Vallarta 2 BR—2bth, hacienda condo apt. 70' terr on ocean, pool, maid, slps 4. Ultimate lux. Ownr. 914-965-3235.

VILLAS/CONDOS
The Islands

ACAPULCO OCEANFRONT GEM
4 BR, studio, pool, servants, driver and van. $325 daily, summer. **607-797-5573.**

Bahamas, Paradise Isle Villa—1 BR/bth. LR & 1/2bth, casinos, pools, priv bch, water sports, Ownr 201-656-0505, 569-6955.

St. Thomas, US Virgin Islands
Watergate Villa. 2 BR beachfront Condo, 2 pools, tennis, beach, TV. $85 daily. April 30-Nov 15. Monthly rates avail. Day 201-233-9770, eve/wknd 212-794-9134.

VILLAS/CONDOS
The South

Hilton Head Isl, S.C.—Sea Pines Plantation. 2 BR villa with pool. 1 block from Harbour Town. Owner 718-372-4258.

SERVICES AND SALES

New York Services and Sales is a weekly feature. **Rates effective with the January 5, 1987 issue:** one-time ad, $40.00 per line; four consecutive ads, $32.45 per line per issue; sever consecutive ads, $27.85 per line per issue. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first line is available in bold print followec by a dash. No abbreviations. Minimum ad, two lines. Add **$15.** for NYM Box numbers. Display classified ads are available at $400 per inch, one-time insertion. Complete rate carc available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express MasterCard, or Visa. **Services and Sales Section,** Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017 212-880-0735. **Contact Ron Stern or Michael Fazic for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

ANTIQUES

Sixth Avenue Arts And Antiques—Outdoors every Sunday, 9am-6pm. The Annex, 25 St. and 6th Ave. Dealer info, 718-965-1076. Free parking.

Cheaper Than Trip To Japan—Prints, porcelain, kimonos, baskets, more. Things Japanese: 1109 Lex. 212-249-3591

APPLIANCES

Shop via your telephone for TV, VCR, refrigerator, ranges, washers, dryers, microwave ovens, air cond. Call Mon-Fri. 9-5pm with make/model number for low price. **Pricewatchers, 718-470-1620.**

Television, Appliance Bargains—New, warranteed. Call for Quotes. Home Sales Enterprises. 718-241-3272, 212-513-1513.

AUTO/RENTALS

Holiday Payless Rent-A-Car—New cars. Long Island City. 718-361-1212.

CHILD CARE

Pregnant? Have A Baby?—Trained nannies. Moms Services Inc 212-988-8484

CLEANING SERVICES

Little Elves, The Professionals—House and office cleaning. 212-674-2629.

Bob Dellacona's Maid in NY—Help is on the way. **212-777-6000.**

McMaid Inc.—The professional apartment cleaning service. Corporate accounts. Fully insured. 212-371-5555.

Houseboys—Our professionals love to clean! Fabulous service providing bartenders, movers, painters, hostesses, secretaries, etc. to homes and offices. Free brochure. Lendahand. 212-362-8200.

Maids Unlimited—Heavy & construction cleanup. Equipment available. Continuing maid service. Bonded & insured. Since 1959. 212-838-6282.

Trent Cleaning Svc—Dealing with dirt-residential/commercial. 212-619-6262.

COUNSELING

Souleous Counseling Services—Holistic, confidential correspondence therapy. Box 6751 G.C.S. NY, NY 10163-6024.

ADOPTION CONSULTATION Center
Professional guidance on all
aspects of adoption. 212-889-4749.

Assertion, Social Anxiety Group
Center for Cognitive Therapy
Begins April 20. **212-532-9736.**

NEW *ASSORTMENTS* SECTION

To advertise in this section call 212-880-0735. Tell our 1.4 million readers about your upcoming special event, unusual research, public notice, new publication, seeking a long-lost friend, the formation of a new community group, sales and art shows, press release, fanfare.

Roses Fade—But our custom-written songs last forever. 212-829-5321.

Nutri/System—Succeeds where diets fail you. Call 212-988-2220.

Preoccupied? Need To Talk?
Do it with conversationalist. Private!
Personal! $25/hour. **212-243-8336.**

Safest Sex Alternative—Try style and panache: **Sophistication Is Yours.** Self-help tape. $20 check to; Meeske, 16 Walden Place, Great Neck, NY 11020.

Luggage · Weekenders · Totes
Buy discontinued styles direct from
manufacturer. All sizes. Garment bags,
carry-ons and totes. Prices from $29.50
to $500.00. Leathers, tweeds, nylons.
5 piece luggage sets from $125.00.
Wings Luggage, 212-532-2695.

LOOKING FOR FUN?
Ask For PERSONAL SERVICES
NYM P752, Box 4600, NYC 10163
Future Lies In Kinky People

Luvsaver Hotline—Achieve sexual goals. Psychodrama · Advice. 212-246-0331.

Psychotherapy For Women Who Love To Much—Compassionate, licensed woman CSW psychotherapist specializing in destructive relationships. 212-772-3525.

How To Protect Yourself—Against Quacks. Free recorded info, 212-307-0012

Crisis Normalization—A short-term therapy with long-term results. This new therapy has helped hundreds out of crisis and back to life. Individual, family and group. East Side Center for Short-Term Psychotherapy. 212-570-6664.

COMMUNICATION/VIDEO

Steve Greenberg Video—When you want the very best! 212-627-7076.

DIVORCE MEDIATION

Some Marriages Need Help—To stay together - others need help to end. Center for Family Treatment & Divorce Mediation. 212-799-4302; 914-638-4666.

EDUCATION

Dissertation Research—Writing, editing by professionals, since 1972. Academic Research, Inc. 201-939-0252.

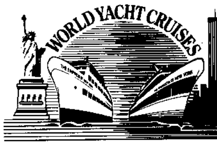
BOATS & YACHTS

World Yacht Charters. The only luxury yacht cruises in New York where nothing is left to chance.

No one can come close to matching World Yacht's ability to handle every detail of your special business and social occasions:

- Everything from gourmet foods, expertly prepared on board by own own chefs, to flowers, decorations, parking, music and entertainment—all supervised by your personal party manager. Service is provided on board by our own experienced staff.
- Private yachts of all sizes are available for parties from five to 500 guests. • Sailing from New York's most beautiful pier, as well as other locations, any day of the year. • Cruising New York and vicinity. • On-site parking available at Pier 62, Call 212-627-2775. World Yacht Cruises, PIER 62, West 23rd Street and *the Hudson River.*

The World Yacht Fleet is New York's Royal Navy:
The Princess of New York—The Duchess of New York
The Empress of New York—the regal Riveranda
and Cabaret



ELEGANT DINING AFLOAT

SKYLINE YACHT CHARTERS
Exclusive corporate/private yacht party planning and catering. 718-816-9227.

Cruise Manhattan—Private yacht, 2-8 guests, open bar, breathtaking views, wonderful service. 212-869-7498.

North Star II Charters
Moonlight sails from City Island. All
occasions. Capacity to 98. 212-822-0945.

Manhattan Yacht Charters—Entertain from two to 600 guests! Corporate events, private parties, special functions.
212-772-9430

Sailing With Gourmet Kosher Cuisine—Elegant events on NY's finest yachts. Marquis Caterers, 212-907-9240.

Private Yachts For Special Events
In N.Y. Harbor all year since 1972
Gala Yachts, Pier 60. 212-307-0985.

EMPLOY. OPPTY.

Au Pairs... Summer/Year-Round.
Join our fine families.
Town & Country. 212-921-4330

ENTERTAINMENT

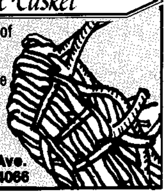
ROYAL ENTERTAINMENT
Superb mimes, jugglers, magicians ar unique theme characters. **212-781-1440.**

Drop Dead Flowers - The elegant alte native to a pie in the face - Has yo dearest done something depressing, d ceiving or decidedly despicable? O professionals deliver deceased flowers elegant black lacquered boxes dress with a hint of disdain. Your dearest **wil** get your message. **212-255-1593.**

Caricaturist Steve Brodner—Dra crowds. B. Mitzvahs/shows. 212-586-12

A Tisket A Tasket®

Take the panic out of
PERSONAL &
CORPORATE
gift giving. We do the
work, you take the
thanks. Hand deliv.
NY, NJ, CONN. Ship
giftbaskets to the
world! **993 2nd Ave.**
212-308-4066



State-of-the-Art in Caricatures®
Philip James Herman - caricaturist
"Par excellence" **212-819-9140.**

The Gifted Ones—Make it memoral with our gifts & parties. 212-627-4050.

Professional Balloon Decorating Arches, centerpieces, imprinting, natic wide bouquet delivery, absolute low price. Balloon Happy, 212-473-6700

Mail-A-Tee—Send a T-shirt with any p sonalized message. 516-433-7209.

Hilarious! "This Is Your Life" Roast Gram. Only for spouse/mom/d brother/sister. NY/NJ. **718-761-7333.**

Bellygrams—Strip, sing, gorilla, clo bag lady, hula, magic. 212-371-1507.

Magic Agency Inc.—Representing best in magic. Complete entertainm packages. 212-288-9133.

Baskets Extraordinaires®—Baskets fi with exquisite gifts, champagne, gour foods and chocolate roses. 212-496-95

Yiddish Gorilla -- Shmata Hari—I strip, belly. Nationwide. 212-741-0018.

Giant Chocolate Chip Cookie
DELIVERED ANYWHERE
VI/MC/AX **212-227-3**

Strippers! (Grams) Wow!—Low, affo ble rates. 718-875-2524. Free gift.

Palmistry, The Tarot, Numerology– registered psychic. 212-737-6290.

ENTERTAINMENT

ıANHATTAN ● BROOKLYN ● QUEENS
212-787-8290
● NASSAU COUNTY
516-579-3222
balloon bouquets® OF NEW YORK
The original balloon delivery and decorating service.
VISA
MASTERCARD
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Italian Gay Executive—45, 170, 6', handsome, elegant, debonair. Seeks older man, over 60, hearty, weathered, strong, well-built for friendship and more. Possibly *send a personal note/photo and* phone. NYM W287.

Adorably Stylish, Sweet—Sexy blond professional, 35, Jewish female who is special; if you are a successful, effervescent, loving caring man, 33-50: Photo/phone/note. NYM F265.

My Ideal Man—Spends his weekends outdoors, loves the Giants on Sundays and has a sense of humor. I'm an attractive, 28-year-old Manhattanite, Jewish and on the business-success ladder. If you are a sincere, caring man, 27-35, looking for friendship first and hoping for more, send note/photo. NYM C631.

Mensch, 60—Strong, gentle, seeks p
ful, happy, wicked best friend. N
F266.

Rx For Great Romance—Take one
ing, cuddly MD, darkly handsome,
looks, highly successful, great body, n
riage-minded, romantic, 30's, Jewish.
scribed for one terrific, non-smoking
dy, 20's, with brains, great beauty
class, tallish, sexy, sensitive. Note/pl
a must, to fill our Rx. NYM F271.

Extremely Beautiful—Sexy, sensitive,
inine Italian woman. Seeks a loving,
ing, satisfying and serious relations
Must be tall, good-looking, very se
26-38 years and successful. NYM W2

According To Feedback—And it's
Mom's - I'm very pretty, 36, with be
ful dark eyes, good teeth, lovely sh
Multifaceted: sexy, bright, intense, gi
funny, talented. I search for my Je
male counterpart: non-smoker, pr
sional, 32-39, handsome, tall and fit,
seeks love and happiness with one
cial person. If you respond - this s
could be our best yet. Photo will
time. NYM P724.

Tall, Dark And Handsome—Also athletic, intelligent and accomplished, truthful :oo. Male, 34, architect, Jewish, seeks fe- nale, 22-33, of roughly similar descrip- ion. Photo or persuasive note. NYM W286.

Intriguing Mixture—Of sensitivity, houghtfulness and spunk... Very attrac- ive, European-Jewish professional wo- nan, 35, one child. Seeks Jewish profes- ional man with intelligence and warmth or committed, stimulating relationship. NYM W288.

'ery Handsome Outdoor Type—And rtist. Widower, early 40's, with good ense of humor. Owner of well-known, 25-year-old, romantic Victorian lakeside nountain country inn-estate retreat. eeks lifetime partner to share rewarding festyle, not far from NYC. Bio/photo a nust. NYM P725.

xceptional Woman—Late 30's, Jewish, riking, shapely, smart, successful, so- histicated, sensitive. Seeks exceptional nan with similar qualities, over 5'10", nder 50. Bio/phone. NYM P726.

etired Upstate Young Man—Low 50's, avels, sails, skis. Seeks ideal female, 30- 0. Photo/bio please. NYM P727.

Meditate And See—A slim blond wo- nan who I know is my soul mate. It's me we met. Deeply involved in meta- hysics, 42, great mind, great body, spec- icular heart. NYM P728.

pecial Offer—Attractive Jewish female, te 30's, likes movies, travel, aerobics, olitics and life. Seeks warm, secure, ight male to share good times, perhaps mance. Note/phone. NYM W290.

Want A Cowboy—A spirit of adven- re, fun, romance, passion, a man whose eams come true. I'm 5'11", svelte, inde- endent, happy. You're handsome, trim, old. Note/photo. NYM W291.

uthor, 58, Divorced, Secure—Living in aten Island. Seeks intelligent, slim, etty lady, 35-45. For relationship based affection, attraction, kindness, mutual spect. Photo a must. NYM P729.

eking Sincere, Special Man—30-42, for eaningful relationship, for an attractive, benesque female, 35, who enjoys thea- , music and quiet romantic nights. t's find romance together. NYM W292

llet, Tchaikovsky, Michelangelo—Are inspirations of an attractive cardiolo- t, 40, interested in meeting an attrac- woman of similar values. NYM C57

t Transferred To—Morris County, NJ. gineer, 26, 5'10", good-looking, suc- sful, shy, keen sense of humor. Seeks ght woman. Photo/phone. NYM P711.

ndsome LI Millionaire—Professional, semiretired, trim, sensual, athletic a nice person. Seeks sexy woman, 28- with beautiful face and figure, bright, et disposition, sensuous and enjoys ches, travel, theater and sharing a d life. Photo a must! NYM C577.

lison Avenue-Type Lady—35, very ty, sweet, elegant, extremely sexy, sh, educated professional with a t of gold. Enjoys the arts, interior de- , cooking, swimming. Seeks kind, essful male, 32-47, for friendship, riage and family. Phone. NYM C590.

Mature, Professionally Successful—Woman, seeks a non-smoking man, 55-65, willing to share companionship and the fun of theater, music and travel. NYM W268.

Pretty, Romantic Lady—Single, Christian, tall, slender, 37, Ivy MA, professional in major cultural organization. Seeks single, emotionally and professionally secure, well-educated man, 35-49, ready to embrace all life has to offer through mutually committed, nurturing relationship. NYM P671.

Honesty Pays—38-year-old, good-looking Jewish male, looking to meet very attractive woman, 24-36, to settle down with. I play tennis, sail, ride horses, enjoy dining in elegance or by the fireplace, and buy art. Needless to say, I am very successful financially. Phone/photo optional. NYM P673.

Blue-Eyed Brunette—(30), attractive, classy, well-traveled. Seeks former military officer turned corporate exec, 40-50, sense of humor intact. Academy grad preferred. Memo/photo. NYM A792.

Here Comes The Sun—Warm, friendly, effervescent, pretty, blue-eyed, 5'6", slim, down-to-earth professional with multitude of interests: Outward Bound, Rio, country inns, Rothko - seeks male counterpart, 37 plus. NYM A794.

Jewish Professional Female—Slim, pretty, 25, sincere, warm, intelligent, affectionate, great sense of humor. Looking for a man, 25-40, with similar qualities, who wishes to meet someone with a lot to offer. Photo/note/phone. NYM A800.

I Think You'll Like—This very attractive, classy, very special lady, 34, 5'5", slim, fun-loving, professional, warm, honest. Seeking same qualities in tall/trim, successful Jewish male, 34-43, for serious relationship. Photo/phone. NYM A801.

Single Jewish Male Professional—Seeks that special someone (single Jewish female). Enjoys sports, movies, dancing and romantic interludes. If you're sincere sexy and lovable, so am I. Sense of humor essential. Dr. Ruth would say, "Oh that's good". Phone/photo, please. NYM P675.

White American-Spanish—Educated model, 24, 5'3", seeks sincere, professional gentleman. Photo. NYM W284.

Divorced Jewish Attorney—Male, 45, Virginia Beach area, 5'6", family man, successful, looking for that special Jewish lady with class and character (mid 30's) who wants family and secure home base. Photo preferred. NYM A847.

June Seeks Ward—Slender, dark-haired, 28, seeks witty, articulate partner. Career goal: PTA Room Mother. Favorite reading: Better Homes and Gardens Barbeque Book, circa 1956. Note/photo, gladly exchanged. NYM A848.

If You Reach Out At Night—To an empty, cold mattress, this warm, affectionate, 6'2", teddy bear (clean-shaven but full head of hair) attorney may be what you are looking for. I enjoy conversation, humor, have Manhattan apartment. Seek non-smoking woman, about 35-40, as partner to share evenings, Sundays and open to whatever else we can create together. NYM A834.

Black Female—40, attractive, sensuous and intelligent, seeks affectionate, confident, multifaceted man, 34-47. Physically fit and non-smoker. NYM W211.

Jewish Male Professional—38, 5'7", 138 lbs, podiatrist, never married. Seeks petite, cute, sincere, honest female for a one-to-one, lasting relationship. Phone and photo please. NYM A761.

Creative And Funny—Attractive TV, recording and film composer, 39. Seeks warm, sensual lady to share love, the arts, city and country life. Photo. NYM C614.

I Want A Rich Man—I'm bored with all this garbage. I'm sensational, sensitive, over-educated and funny; sensual, animated and mysterious; financially secure and superbly charming. Are you confident and compassionate enough to take care of me when I get like this? (38-47.) Letter, please. NYM C623.

Roller Coaster Enthusiast—Attractive, 30, Jewish attorney. Seeks fun-loving, stable, secure male professional to share the ups and downs of life. I'm sometimes zany, sometimes serious, ready for a challenge. Join me for a ride? NYM W282.

Very Successful Investment Banker—Looking for a very attractive, healthy single lady, 27-34. I am in my 50's, healthy, 5'11", 180 lbs, Jewish and considered attractive. Live and work in midtown Manhattan. Not a drinker, don't smoke and not into drugs or discos. I've been busy building my own company and love my work. But it's not enough. Now looking to settle down and have a serious relationship leading to love, marriage and children - hopefully in that order. I enjoy snorkeling and scuba diving in the Caribbean, a house in the country, golf, Cote d'Azur, theater, art, good restaurants and more. Please send photo (a must) and tell me something about yourself. Confidentiality assured. NYM C617.

The Best New York Has To Offer—Can be found in this beautiful Catholic professional. Inviting a handsome professional man, 28-40 (over 5'9" please), to share music, dancing, movies, romance and whatever comes along. Photo/phone/letter. NYM P717.

Handsome Jewish Physician—Ready for serious relationship with gorgeous, non-smoking lady intellect (with doctorate or equivalent). Specify height/weight and send picture. NYM P718.

42-Year-Old Male—Makes easy change from suit to jeans. Looking for a female, 32-39, for a lasting relationship. I'm a financial type who likes everything in the world but opera and camping. I'm 5'7", fit, trim, not bad-looking and don't care if you smoke. If you enjoy dry wit and semi-formal dress, please send note/phone/photo. NYM C626.

A Good Man—Caring, successful professional, seeks non-smoking, bright, trim lady, still in childbearing years, for trust/friendship/love/family/ever. NYM A844.

Wanted: Business/Professional Man—Divorced or widower, 49-63, Jewish, 5'9" plus, well dressed, well groomed with a good sense of humor. Reward: very pretty realtor, 5'5", blond, brown eyes, good figure. I'm romantic, stable, thoughtful and enjoy a comfortable lifestyle. NYM A845.

City/Country Male—Exactly 60 - feels 30, acts somewhere in between. Looking for a slim lady, around 40, who laughs, loves, enjoys jazz, a drink now and then, to lounge by my pool. Eats popcorn in the movies, doesn't smoke and not too pretentious. Let's get together. How about a note and photo? NYM A849.

Harriet Vane Seeks—Lord Peter Wimsey or thin Nero Wolfe, 37-52. NYM A850.

Attractive, Born In Hungary—Jewish divorcee, 40, 5'8", 135 lbs, with nice qualities, seeks tall, mature, successful gentleman who appreciates a real woman. Non-smoker. Photo, please. NYM A851.

Always Surprising—Soul-stirring, green-eyed honey blond, 35. Compassionate, indomitable, loving, libertarian, atheist, happily childless. Looking for a spirited, perceptive, connecting, gracious, giving man to revel with in a centering, empowering love. NYM A853.

I Am Looking For That Special Man—With inner strength and external power, passionate about love, life and work, creative, romantic, funny and successful. I am a beautiful, exciting woman professional, 30's. NYM A854.

Warm, Intense, Attractive—Introspective woman, 31, full of love and life, loves to dance, to engage in interesting conversation, to see theater, movies. Seeks virile man with depth of soul and sense of humor, 30-40, Jewish, for enduring relationship. Thoughtful letter appreciated. NYM P719.

Handsome Class Act—30, very athletic, down-to-earth, adventurous. Still seeking that very special woman, 24-30, who probably never reads these ads - but just in case...she should be a die-hard romantic with compelling looks and a wicked sense of humor. If she exists, please send note and photo. NYM P720.

Love And Happiness—Good-looking, sincere, honest man, 40, 6', slim. Seeks sensitive, intelligent, pretty woman to share fun, romance and each other. Phone/photo. NYM P721.

I'm By-The-Book—But my book's wide. Closet rebel seeks Jewish female, smokeless counterpart, 23-26. Send bio and list of likes/dislikes. NYM P722.

Challenging Frenchman—45, single, greets creative female, 20-30's, to taste the life, feel the world - and for sharing a little or a lot. NYM W285.

It's Time We Met—Successful, attractive man, 36, 6', with an easy, warm smile and with varied interests, seeks to broaden the pleasure of those experiences by sharing them and myself with you. You should be a woman, 28-36, confident, professional, honest and attractive, who seeks the joy that love and quality companionship can bring. Note/phone. Photo preferable. NYM A852.

Slim, Classy, Pretty—In-depth, NJ Jewish blond. Seeks same in NY/NJ business/professional man, over 55. NYM W293.

Well-Educated, Established—Female health care specialist, medium build, 39, 5'7". Jewish, accomplished, truly kind, and traveled (Alaska, Russia...). Would like to meet male counterpart. NYM W294.

STRICTLY PERSONALS

Attractive, Okay Guy—Tallish, beat-up face, tender, gruff, caring, honest, romantic, young 57, divorced, bright, very successful, funny, cynical. Lives in and loves penthouse with trees, flowers, birds, art. Loves (for others): skiing, jogging, tennis. For myself: theater, dining, movies (not films), Welfleet, East Hampton, Caribbean. Ready for long relationship. It would be nice if you are bright and very attractive, 37-45. Recent, accurate photo a must/phone, etc. NYM C627.

Very Pretty, 5'7", Blue-Eyed Blond—Designer, bright, sensitive, fun-loving and caring with many interests. Looking for her match: attractive, bright, warm and successful with a good sense of humor, 40-55. Photo please. NYM P731.

Pretty, Warm Female—Seeks intelligent, handsome, professional Jewish male with a sense of humor. If you are 27-37, secure, non-smoker and caring, let's meet! I am 32, petite, smart and fun-loving. Photo guarantees response. NYM A857.

Soft-Spoken, Friendly, Handsome—Man, 33, Jewish, successful both creatively and financially. Seeks warm, petite, intelligent woman to love, honor and take to Met games. Photo please. NYM P732.

Pretty, Green-Eyed Brunette—5'6", model-like, classy Italian-American, late 30's, seeks mature male, 40-48, with traditional values, sense of humor, wanting intimate future. Photo, please. NYM A858.

Beautiful, Romantic, Athletic—Down-to-earth Jewish female, 27. Seeks professional, warm, tall, handsome Jewish male, 27-36, with great sense of humor. For friendship, romance. Photo/phone. NYM P734.

Man Wanted—31-year-old Jewish female, business owner, 5'7", trendy dresser, slim, attractive and sophisticated. Loves dancing, laughing, the beach and passionate moments to be shared. Seeks Jewish male, 29-38, businessman or professional with great sense of humor, who is comfortable in jeans or evening wear. Seeking a relationship with future. Photo/phone/address. NYM P735.

Gay Female—26, very attractive, feminine, architect. Seeks feminine, professional, gay woman. NYM P736.

A Handsome, Healthy Gentleman—40, 6', 190, a rising mogul, energetic, very real, a recognized leader. Loves travel, sports and movies. Catholic and marriage-minded - seeks his dream woman. You are Catholic, healthy, happy and 28-35. You are artistic, fashionable, shapely, voluptuous and an earth mother type. You are secure in yourself and are ready to settle down. Send note and photo. NYM P737.

Gay Professional Woman—Dislikes the bars. Dynamic, intelligent, feminine, good humor, with various interests. Seeks feminine, Oriental or Irish/Italian, professional counterpart, 32-47. NYM A859.

Love, Marriage, Family—Objective. Seeking secure lady non-smoker who can share and care. I'm 41, accomplished and sensitive. Phone/photo. NYM P738.

Very Pretty, Successful—35, loves outdoors, theater, travel or staying home. Seeking a good man for a loving, fun, functional relationship that may grow with time. Photo/phone. NYM P739.

Warm, Pretty, Spirited Attorney—With city head and country heart, seeks caring, self-aware guy (40-48). NYM A865.

Caring, Professional, Attractive Guy—Just turned 45. Looking for a well-educated, cheerful, Jewish woman in her 30's who, like me, works at staying fit and has an interest and curiosity about the arts. For serious relationship as best friends and lovers. Note/photo. NYM W297.

Glamorous, Honest LI Beauty—52, Christian, divorced. Seeking warm, successful, marriageable gentleman, 52-62. Business card. NYM P740.

Exciting, Feminine, Sparkling—30. Adores men, warm seas, piano bars, tycoons and geniuses. Seeks remarkable, trim, 30ish male, never married, with great hair, imagination and valid passport - for one independent/inseparable romance. NYM A860.

Chic Lady Playwright—Seeks lead man who's tall, successful, kind, 40-50's, for romance, commitment. NYM P741.

Good-Looking Male Skipper—Wasp. Needs feminine first mate for sailing on warm voyage. Bay Head/Manhattan location. Must be willing to trim sails. Prefer 25-40. Let's have some fun this season, perhaps for all seasons. Share about yourself/photo. NYM P742.

Pert And Perspicacious—Slim, shy professional woman, young 42, ready laugh, with iconoclastic soul and traditional values. Seeks man with warmth, humor, intelligence and integrity. NYM P743.

Wall Street Female—Classy, slim, fit executive, NYC resident, 31, seeks sensual male - same. Photo. NYM W295.

Successful—Handsome, 6' plus man, 36, seeks 6' plus woman for romance. NYM A861.

Mellow, Rich, Witty MD—31, GQ type, seeks 20's cover girl, to be treated royally. Photo. POB 72, Great Neck, NY 11022.

Playful Lioness Languishing—Needs mate. 39-year-old, slim, sure-footed creature prefers big, strong partner, interested in antiques, theater, ballet and music. Should have gentle growl, good grasp of the absurd and sensible 3-piece-suit point of view. NJ or NY. Please send note/photo. NYM A863.

Can We Talk?—Divorced Jewish female, 38, very attractive, fit, outgoing, fashionable. Seeking to connect divorced Jewish male, 40-48, good looks, mature, with capacity for commitment. NYM W296.

There's Someone I'm Longing To See—I hope that he turns out to be...warm, sensitive, kind, handsome, 35-49, well-educated and articulate. If you like romantic lyrics, Venice in winter, Paris in spring, laughter and creating special moments, we should meet. I'm 34, attractive, slim, exotic-looking, Jewish (non-religious), multilingual with very special personal qualities and a successful career. If something I've said moves you, send note/phone/photo. NYM P744.

Man From Down Under Sought—By this 30-year-old, tall, slim, athletic, fantastic, successful beauty. You're 30 plus, strong, successful, with a true wit. Please write - this is a one-time offer! NYM A864.

Looking For Male—47-60, who lives somewhere between Albany and Lake Placid. At least 6'. NYM A855.

Successful Businessman—28, 5'5", seeks that special Jewish princess (training available) for meaningful, one on one relationship. No smoking, no drugs. Must be huggable and affectionate, comfortable in jeans or a dress and happy out on the town or at home together watching TV. Note/phone/photo required. NYM C632.

Active, Bright, Caring—Successful man with the time, ability and desire to share with a new life mate. Among my varied interests, I like to: sculpt, dance, fly kites, travel, laugh, cook well, enjoy kids, play tennis, share, yacht, work hard, play hard, collect art, appreciate art, garden, invent, enjoy nature, compute, teach, learn, dine, swim, listen, lead, follow, exercise my intellect and body (but not necessarily in the foregoing order) and give and hopefully get the best that life has to offer. I'm 6'2", 57, own a large, well-established business and live in Manhattan. I seek a bright, gentle, honest, loving woman in her mid 30's-40's, with or without a child or children, 5'6" or more, who can and wants to reciprocate quality time, constancy, fidelity, love and laughter in kind. Photo/phone, please. NYM W298.

No Pretense—Very bright, communicative, pretty, 28, blue eyes, healthy life style, enjoys personal growth and life to its fullest. Wants to share with like-minded male, 27-37. Photo. NYM A866.

Searching For A Great Relationship?—35-year-old, Jewish attorney, seeks intelligent, pretty, adventurous professional female, 24-32, to enjoy life with. I am attractive, considerate, sports-loving and love to live life to the fullest. Photo/note. NYM A867.

Good-Looking Bachelor—Corporate manager, 40, Caucasian, athletic, intelligent. Seeks bright, caring, Oriental female for lasting relationship. Note/phone/photo if available. NYM W299.

I'm Dreaming Of—A sincere, under 39, educated, fit, insightful woman. I'm 38, 5'8", athletic, professional, Jewish, honest, kind, handsome and a charismatic dreamer. Photo optional. NYM W301.

Beautiful 44—Dark female - likes theater, tennis and a sail. Looks like 35 and that's no jive. Hugging and kissing go without saying - those games are also worth playing. If you're attractive, witty, 45-55 and fun, send a photo/bio - maybe you're the one. NYM W302.

Don Quixote—33, seeks Dulcinea (22-28), for long-term amorous joust. Me: writer, absurdist, Hoffman look-alike. You: cerebral, literate, liberal, organic beauty with a mystical bent. Photo/note. NYM C628.

I Love My Girlfriends—But I want a man in my life. Spiritually attuned, sophisticated, sexy, trim, athletic Christian female, mid 30's, lover of nature and animals, looking for same in Christian male, 30-40, non-smoker preferred. Send photo/note/phone. NYM A869.

Wanted: Serious Reward—Tall, dark, handsome, athletic, romantic business/professional - by pretty, slim, 27, Jewish professional, for keeps. NYM C629.

Psychotherapist—Tall, sensitive, 5
home in New England. Seeks attractive
intelligent, sensitive woman, 30's-40'
Phone. Photo preferred. NYM A856.

Love City Life—And country's sol
tude...Successful professional, 38, nor
smoking woman, 5'5", would like to mee
a man of kindred spirit. Letter apprecia
ed. NYM A870.

Quality Scares—That's what friends sa
when I complain that few men ask m
out. I'm an all-American 35-year-old lav
yer - 5'7", slim, blond, extremely prett
easygoing - looking for a man who's 3
43, very bright, genuinely attractive, us
ally funny (gross counts), confident, co
siderate. Note/photo. NYM C634.

Golf/Tennis?—Professional, athletic f
male, looking for 35 plus male counte
part. I'm low-keyed, energetic, hone
with wry wit. Not bad-looking eithe
Note/phone. NYM C635.

Help Wanted—Strong product develo
ment - weak marketing. Needs balanc
32-year-old male, devotes all time
professional interests (entrepreneur/c
lege professor) and artistic interests (a
ing and singing). Seeks sensitive fema
for balance. Photo a plus. NYM A871.

Male Of The Species—34, 5'9", blu
eyed, good-looking professional. Rapi
wit, likes theater, reggae, travel. Seeks
attractive, hip, literate woman for f
and romance. Photo, please. NYM C6

Pretty Woman Artist—36, who likes
watch the sunset, looking for gentle, ha
py man. Note/phone/photo. NYM C63

Well-Grounded Free Spirit—Sli
healthy, pretty, successful, 30. Seeks si
patico Jewish man, 28-38, to explore a
outdoors, travel, dancing and...a conn
tion. Phone, photo optional. NYM P74

Is There A Guy Out There—Who is
40, handsome, Jewish, successful, w
really has his act together? This stunni
blond, 28, successful female will sur
reply. Photo a must. NYM W304.

NH Country Woman—Now Manhat
marketing whiz, 30, petite, non-smok
Looking for strong, successful man
concerts, plays and just having fun!
you like music, dark beer, canoeing, f
ball and want a super home-cool
meal, send note/photo. NYM A872.

Searching—For a tall, well-proportio
unblemished, secure Christian male,
der 50, to share life with a semi-sane
male counterpart. NYM C638.

New To NYC—I'm 5'3", 105 lbs,
blond, attractive, athletic, successful
western woman. Best qualities
warmth, sincerity, sense of humor
desire to explore NYC, love and the
ture with attractive and successful c
terpart. Photo/note. NYM W305.

Gay, Extremely Handsome—33, heal
loving, seeks same. Photo. NYM P74

You Found Her!—Beautiful, 30, w
humorous, successful, slim, shapely
ish female. Dining, dancing or at h
cooking, I'm happy. New to NY, war
explore, experience and love life
special friend and lover who is h
some, successful, sensitive, adventu
athletic, 30-40, in pursuit of romance
future. Note/photo. NYM W306.

Am I Intimidating?—MBA (surprised
nyself), attractive female, 26, with slight
vild streak and a demanding job. Seeks
omantic, fun, polished man, 27-35,
o...Note/photo/phone. NYM C633.

Weekend Escape Artist—NJ Jewish pro-
essional. Seeks a woman, 35-39, for out-
loor, athletic weekends. Must be intelli-
ent, non-smoker, no children, to share
he joys of life. NYM A873.

landsome, Intelligent Male—31, seeks
orgeous female. I love classical music,
eading, fine dining, working out, out-
oors. Note/photo/phone. NYM W307.

ery Attractive, Sensuous, Warm—Intel-
igent woman, non-smoker, with style
nd class, 5'4", slim, honest, generous,
upportive, affectionate and tender.
eeks outgoing, marriage-minded, suc-
essful man, 45-60, who is honest, affec-
onate, great sense of humor and desires
omance, commitment and companion-
hip. Photo, a plus. NYM A877.

ery Beautiful, Successful Woman—42,
ith zest for life. Seeks man of substance,
8-50, with sincere love of women - open
lasting relationship. Photo. NYM P750.

retty, Blue-Eyed Blond—Warm, unpre-
ntious, athletic, intelligent, Jewish pro-
ssional, 35, seeks like male. NYM A878

here Is A First—And last time for every-
ing. This is the first time I'm placing a
rsonal and hopefully it will be my last,
cause when you answer this ad I won't
ve to look any further for my special
meone. Attractive, 5'7", financially se-
re, white female who is honest, sincere,
fectionate and fun-loving. Seeks same
alities in a single white male for a mean-
gful relationship leading to marriage and
mily life. A person who will be my best
end and lover, to share good and bad
nes with. Enjoys romantic evenings, the
ach, traveling, getting together with
ends and family, good food, movies or
st being at home cuddling with that spe-
al someone. Phone/photo if possible.
YM C645.

Have A Beautiful Face, Great Body—
tall, intelligent, scintillating and 38.
u are at least 6', Jewish, non-smoker,
cessful and really want to meet a terri-
woman. Photo a must. NYM P751.

f-Made Millionaire—30, single white
le, attractive, heavyset teddy bear.
C "street kid", accomplished musi-
n, physician, producer. Varied finan-
interests include: health care, manu-
turing, music production. High IQ
). Seeks attractive, intelligent woman
'Lifestyles', dining, travel and passion.
to/phone for reply. NYM C646.

tty Female MD—37, Irish, 5'3", slim.
ks intelligent, cultured, kind, sensi-
, single male non-smoker for commit-
relationship. It would be nice if you
ld share interest in running, skiing,
skating, ballet, opera, Woody Allen
the Beatles. Note/photo/phone.
M A879.

The Man—You've been waiting for.
31, in great shape, good-looking,
m, affectionate, romantic and sensu-
Looking for an attractive woman, 22-
for love and commitment. Photo/
/phone. NYM C644.

Composer/Musician—41, seeks a creative, open-hearted woman for long-term romantic collaboration. NYM P753.

Are You An Intelligent—Well-educated man, around 40-50, with spirit, a sense of humor and a romantic streak? If so, I'd like to meet you. I'm sometimes bold and adventurous but I need someone whose shoulder I can lean on. I'm a pretty, dark-haired, feminine, warm, sensitive veteran of life who's still optimistic. NYM A880.

Successful NYC Surgeon—37; enjoys music, arts, travel and skiing. Seeks sincere, beautiful, professional Jewish woman, 22-32, with similar interests. Photo/phone. NYM A881.

Widower, Easy Nature, 60—Fit and trim and reasonably intelligent, successful Manhattan merchant, Jewish, enjoys the outdoors, decent dining and music. Seeks aware, petite female, 45-55, for companionship, leading hopefully toward a deeper, more meaningful relationship. Note/phone. NYM P754.

Attractive NJ Jewish Male—Young 37, slim, athletic. Seeks slim, cute non-princess. Photo, please. NYM W309.

Sweeten The Season—Jewish MD, 32, cultured, caring, artsy, getting serious about life. Seeks intelligent and sophisticated woman, 25-30, for spring romance. Note/photo/phone. NYM P748.

Very Handsome, Sane Professional—31, 5'11", Ivy, PhD, athletic, vital, romantic, sincere. Seeking a warm, positive, attractive woman who values humor, happiness, stability. Note/photo. NYM C639.

Sophisticated, Successful—Woman with CEO/business head and homebody heart, seeking charming Jewish man, 50-60, also successful, looking to laugh, love and have fun. Photo/phone. NYM C640.

Beautiful, Warm, Sensitive—Honest, NJ, 42, Jewish professional with long hair and terrific figure. Desires kind, warm, intelligent, witty, good-looking, tallish, heavyset, 40's, unpretentious man who thinks for himself. Letter/phone. NYM C641.

50ish Specialist MD—5'10", wishes to meet white female, below 42, who is non-aggressive, well-educated, articulate and comely. NYM A874.

Loquacious, Lovely, Lucid—Female. Loves walking, city, ocean. Seeks athletic gentleman with class, late 30's-late 40's. Photo, optional. NYM A875.

Beautiful Blond—Tired of singles scene. Professional and refined, desires to meet a handsome Jewish MD, 43-50. Photo/phone required. NYM C642.

Beautiful, Big Brown Eyes—Great body, Ivy-educated, woman/child, 39, seeks Jewish, non-smoking man for intense relationship. Photo, a must. NYM A876.

Stop!—Winter's over - you're in from the cold. Go for it! Sexy, sophisticated, attractive, 10 plus, tennis, skiing, lady of passion and style. Seeks Jewish male counterpart, 38-49, to share magical moments and Mallomars. Photo. NYM C643.

Exceptional Jewish MD—27. Enjoys dancing, music, comedy and sharing it all with a special lady who is loving, professional, witty and exudes elegance. NY/NJ. Photo please. NYM P749.

Hoops Or Hollywood?—Crisis on Oscar night. Italian-Jewish Renaissance man seeking Portia with Porsche. Boogie or Bogie, you decide. Send photo if 25-35. NYM P747.

Summer In CT—Attorney, 37, 6', loves outdoors, seeks tall (5'8" plus), slim, athletic lady, 25-32, who is caring and sensitive to share life on the water. Note/photo/phone. NYM A882.

Gay Preppie Doctor—29, blond, blue, 160, seeks similar, privileged, ambitious, handsome Manhattanite, with an equally vicious wit. You are 25-34, clean-shaven, athletic and interested in a relationship. NYM C649.

Sweet Petite—45, seeks exec male, 45-55, for fun and romance. NYM C650.

Sincere, Caring Man—Attractive professional, 32, 5'6". Enjoys dining out, working out and films. Seeks that special woman interested in a lasting relationship. Photo/phone. NYM A883.

Successful Orthopedic Surgeon—31, dark, thin, attractive, single white male physician. Looking for exciting, intelligent, beautiful woman to share quiet evenings, dancing, movies and passionate romance. Long-term relationship desired. Photo/phone for reply. NYM P755.

Spring Fling—Successful MBA, 5'7", good-looking, seeks relationship with a Catholic/Christian woman, 21-31, to enjoy champagne and the good life. Phone/photo, please. NYM W310.

Tall, Thin, Attractive Male—Jogger, 31, Jewish (non-religious), university MD, who enjoys Brahms, Basie, Balzac and balloons. Searching for a one-way trip to the moon with an attractive, slender woman. Photo, please. NYM W308.

Man Wanted—For 30-year-old, attractive, blond, blue-eyed, 5'1" Jewish female, non-conservative, easygoing, well-versed, fun-loving type. Enjoys: beach, boating, dancing, science fiction novels, creative arts and romantic walks. Seeks professional or businessman, 28-36, with exciting, outgoing personality, intelligence and presentability. Looking for relationship with future. Photo/phone/bio. NYM W312.

6'4", Handsome, Classy, Selective—Articulate architect, wants to meet a special lady under 40 with lots of looks and charm for a meaningful relationship. Photo please. NYM P756.

Physician/Surgeon, 42—Successful, unpretentious, good-looking, fit, active in sports, exercises, Jewish and enjoys all of the finer things in life and knows how to share them with the right person. Seeks intelligent, pretty, stylish, classy, sensuous, caring, fit, trim and well-educated female, 28-35. Could she be you? Recent photo essential. NYM C651.

Diane Brill Look-Alike Wanted—By wealthy, dynamic duality, cultivated British man, big blue eyes. Needing one special voluptuous woman. NYM W314.

Lovely LI Lady—Owns gracious home with golf and tennis. Seeks romantic partner, 55 plus - for sharing the best as yet to be. Handwritten note. NYM A885.

Very Attractive, Highly Accomplished—Almost 40-year-old woman with heart of gold, warmth, humor and old-fashioned values. Looking for same in a 35-47-year-old Jewish man who loves classical music, the arts and who will share interests in a variety of warm and cold weather sports, cooking, fine wine, etc. Photo/phone would be great. NYM F272.

Sensitive, Shapely Soprano—Blond, beautiful, intelligent with a great sense of humor, mid 40's, wants to meet successful, cultured man, 45 plus, with strong sense of self for a mutually fulfilling, long lasting relationship. NYM A886.

Blond Beauty—5'7", slim, seeks handsome, tall male, 33-45. Photo. NYM C653.

How Is This Woman Different—From all other women? It's worth finding out if you're an accomplished single male, 50's, who appreciates what is beautiful and exceptional. This spirited, warm, witty blond, youthful 40's, successful, intellectual, will delight you. NYM A887.

Beauty With Class—So they tell me... Blue-eyed blond, warm, slim, shapely psychology PhD, 40, with no ties. Seeks engaging, successful, educated man for commitment. Bio/photo. NYM P757.

Handsome, Passionate, Blue-eyed—Male, 26, warm, creative, caring Jewish professional. Seeks attractive, trim, spirited female, 23-30. Photo/note. NYM C654.

Sexy, Elegant, Mature Woman—Seeks unattached man, 65 plus. NYM A791.

Classy, Feminine, 5'6", True Lady—Used to mixing at all social levels. Looking for attractive, successful man, 35-45, ready to explore commitment. Photo/note. NYM C655.

Pretty Brunette—Sensitive, sincere, caring, good sense of humor, Manhattanite. Seeks male, 38-48, for traditional relationship based on friendship, trust and respect. Bio/photo. NYM P758.

Platonic Friendship Desired—By successful, affectionate Jewish male. CPA/MBA 35, with woman, any age. Platonic marriage eventually possible, but please respond whether marriage-minded or not. Phone/photo, please. POB 493, Staten Island, NY 10302.

Intelligent, Good-Looking—Professional Jewish male, 30, seeks compassionate but slightly cynical woman who loves to laugh. NYM P759.

Handsome, Romantic Greek Man—5'8", 165 lbs, seeks classy, fun-loving woman, 38-48, for lasting friendship. Send recent photo/note, please. NYM W315.

Outrageous Wealth—Fascinates Gothamite (5'10", 185), as do restaurants, risk-taking, dry wit and exotic autos. Seeking non-smoking, cerebral Christian female, tall, 30's, near beautiful. NYM C652.

Manhattan Attorney—Tall, well-groomed, 43, divorced, seeks attractive professional woman, 40-45. NYM A884.

ANNOUNCEMENTS

Happy Birthday Vivienne !—All our love forever. Love David, Earwig and Brucey.

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 588

BY MARY ANN MADDEN

Scene: Exterior. Night. A tree is split by a bolt of lightning. We see a boarded-up house: its No Trespassing sign lying bent among weeds. A station wagon approaches, driven by a young couple. A tiny light flickers in the upstairs window and is extinguished.

Scene: Early morning. Man at typewriter. Empty glasses, coffee mugs, full ashtrays litter his desk. In and near the wastebasket, crumpled, discarded paper. Slumped, chin on hands, he is staring into space. Suddenly, he sits up, inserts a fresh sheet into the machine, and begins to type. In close-up we see the words, "It all began on a Thursday," as credits roll.

Above, variations upon *cine qua non*; scenes from a carriage. Competitors are invited to provide directions from a script, one scene sure to be found in a formula film. (*Sans* dialogue, *svp.*)

Results of Competition 585, in which you were asked for characters in search of a publisher, brief descriptions of up to four persons from promo copy for a novel.

Report: Secrets. Terrible secrets. Greed. Lust. Steely eyes. Sexual excess. Nobel Laureates, Beautiful People, Hairdresser/Confidantes, Captains of Industry, and Human Junk. We have spectrum here, folks, make no mistake about that. And while you're up, please fetch me a firkin of cocoa butter.

First Prizes of two-year subscriptions to "New York" to:

Ravish—belligerent, witty reincarnation of Dorothy Parker, she sold her soul to the devil but won it back in a game of Yahtzee. A woman who loved her cat too much.
Robin Carlos Robins—a low-tech drone with high-tech dreams, he lost his heart to the Home Shopping Club and is the proud owner of 88 musical dolls.
Paulie—proprietor of an antique shop, he has strange tastes in décor. Objects in his store move of their own volition.
Billy—a blue-ribbon Siamese in the first of his nine lives, he provides blackmail information to Ravish by sneaking into her victims' dreams.

Helene Davis, Cambridge, Mass.

Doc—the ex-mortician. They taught him how to handle death, but nobody taught him how to handle life.
Broadway—the kid whose high-school yearbook dubbed him "The Young Gene Krupa," now in 'Nam, marching to a different drummer.
Casey—the journalist whose attempts at truth were censored. He hopes the public can read between the lines.
Collette—her secret was too terrible to be revealed, but before the war's end, they would all share in it.

Anna Lambiase, Brooklyn

Judson Warner—he built an empire from a mere acre of land. Big Mr. Jud's life was the primer on what greed, lust, and vengeful hate can do.
Judson Warner II—"the sins of the father . . . " should have been inscribed on his birth certificate, right along with his serial number: 666.
Judson Warner III—born at the last stroke of midnight, January 1, 2001, his destiny was as clear as the future. The 21st century would be his.
Mrs. Judson Warner—her youthful looks were deceiving. Whose wife was she, anyway?

John Michael Tribelli, N.Y.C.

Runner-up Prizes of one-year subscriptions to "New York" to:

Mary Alice Hennessey Alighieri, La Contessa di Siena—her convent-school upbringing never prepared her for the decadent European world of empty eyes and mad searching for sensation.
Count Paolo Gianfranco Alighieri di Siena—his castle is ancient, his retainers perfection, but is his title real? What twist of his murky past forges passion from each nuance of pain?
Liam F. X. Hennessey—self-made mogul, confidante of presidents and kings, his shocking family secret nibbles away at the sanity of his beautiful, titled daughter.
L. F. X. Hennessey Jr. (LFX)—Harvard-educated and power-mad, he's made a deal with the Shiites, a deal with the devil, and is ready for the Oval Office.

Deirdre Mardon, W. Redding, Conn.

Solange—the fiery Algerian dancer, collector of men's souls, who gave the word "greed" new meaning.
Ilse—mysterious, Austrian star, toast of four continents. Her peregrinations on love's highway kept her name before the public long after her early retirement. *Was* she a man?
Poppy—a sultry, inscrutable Eurasian who left a trail of death in her wake as she snaked across the continent and the Far East.
Marianne—the voluptuous, free-thinking American reporter. Was she all that sh appeared? Tales existed, but she rose abov them with her defiant smile, her long blond fall, and her expertise at gin rummy.

Tom Morrow, N.Y.C

And Honorable Mention to:

Karafe—even his students knew that hi work had become derivative at best.
Flange—terribly *ancien régime* and not at al the person he seemed.
Madga—her choice to become box-offic poison was ill-timed.

A. Sosa, Eastchester, N.

Maeve—the former Purdue "Golden Girl who gained control of six companies but lo her immortal soul.
Lafe—the elfin former salesman whos cherubic countenance masked the col agate eyes of a killer.
Signe—an ecdysiast who caught the sogg rot that dribbled through Greta's fingers an used it, not just to survive, but to prevail.

Richard H. Burke, Ho-Ho-Kus, N.

Madison—mighty in every battle he fight his baby-blue eyes had turned to ice an steel at an early age.
Ara—when she learned that her name w that of the Greek goddess of destruction, s wasn't surprised.
Geraldine—the ivory heiress who was bo to be a "first wife": Can she learn to co out of her tower and fight?
Anvik—the Eskimo who hadn't been isolated as his small-town backgrou would suggest.

Peter Filichia, N.Y.

Caspar Gomez—a man with three passpo and an ax to grind.
Alun Drake—he walked on water for T Unit a few years back, and today can do wrong.

Darius Jedburgh, Tuckahoe, N.

Vivienne—she thought she had it all un Ulf showed her how much she was missi

L. Soth, Northfield, Mi

Zot—the professor who conquered ti but not his desire for alien beings.

Soby, N.Y

Christopher and Christina—twins born the same egg, destined to follow separ paths: one to build an empire, the other, destroy it.

Louis B. Raffel, Skokie,

Wilfred—the mimosa-guzzling, status-hu gry haircolorist to the aristobrat set. He li to see and be seen at happening events.

Suzanne Beebe, New Haven, Co

Frieze—an expatriate who knew his around a menu and wore a mean blaze
Selina—a vacant, shallow creature who forever buying things.

Alec Billyou, Bronxville,

Corinthia—the unscrupulous gossip col nist who knew where the bodies were bur

d used her typewriter for a spade.
Seymour Steinhardt, Little Falls, N.J.

ichael O'Brien—Broadway's brightest ght, a playwright haunted by the ghosts of s family.
harlotte Sausalito—ingenue in O'Brien's w play "The Milkman," she seeks the ading role in O'Brien's life.
ugh "The Snake" O'Flaherty—rum run- r extraordinaire, he felt he was *numero* *o* to Charlotte and would do anything to y there.
Marilyn Crystal, Scarsdale, N.Y.

istin—an award-winning TV anchor- man who couldn't communicate in bed.
ony—her husband owned the world's gest hotel chain, but she held the keys to irty secret in his heart.
Anne Scott, Solon, Ohio

aude—ambitious young medical re- rcher who falsified his data to promote e career of . . .
nel—head of Pathology with Nobel am- ions, and treating . . .
nifer—beautiful career woman whose ill- ss does not yield to the experimental ngs, worrying her old friend . . .
roline—investigative reporter in love h Claude.
Raymond E. Benenson, Niskayuna, N.Y.

mitra—an international bad apple as dly as a cobra.
int-Saëns—mastermind of a worldwide me syndicate with the right combination sophistication and forcefulness.
mbros—a sinister figure of Greek estry who "died" violently.
Chris Lewnes, Brooklyn

rore—heiress made richer by her second, d, and fourth husbands.
Devitt—women loved Tommy and he ed women. The only problem was that asionally he beat them up.
lie—Caesar's wife was above suspicion. lie, however . . .
Edward H. Pine, DDS, Fair Lawn, N.J.

lla—the formidable pioneer matriarch only one-quarter Indian, but had spent st of her life on the warpath.
cle Elmo—the old bachelor who lived e near the railroad tracks and drank to et. But what was he trying to forget? And t was he drinking?
Jim-Bob Williams, N.Y.C.

zlo Pokorney—known professionally as arillo Small, The Midget Cowboy. Many etly believe he was the "Butcher of Bu- est."
ille Beaupardieu—behind his clown eup lurked a man who cried at Mahler certs. Why had he quit as professor of eria medica at the Central Marseilles ege of Pharmacy?
Norton Bramesco, N.Y.C.

ora—a scheming vixen in a Chanel suit, would travel half the globe to revenge father's death only to find the evil she ht was actually a thief of love in dis- .
okov—the brash Polish count, he hit w the belt and above the law.

Dijon—can a woman love two men and herself at the same time?
Jeff Tenzer, N.Y.C.

"Spider" Bel Paese—the tough party boss, whose handshake meant prosperity.
Julius—the postman who delivered more than the mail.
Maurice Varon, Bronx, N.Y.

Cosgreave—an easygoing, avuncular sort, unless you were foreign or mixed drinks.
Jeanne Beaulieu, Wellesley, Mass.

Manny Goldman—film mogul, who parlayed street-smarts and a casting couch to get everything he wanted—except respect.
Penelope—Manny's neurotic, beautiful wife, who tried to blur the skeletons in her closet by takin a drink or a lover—or both.
Bones Macklin—the dapper ex-con, one of the skeletons in Penelope's closet—and by far the deadliest.
Om—the Indian chauffeur. Driving a car was only one of the services he provided.
Mark Wolfson, Spring Valley, N.Y.

Lance Desjardins—a hockey defenseman most women found offensive.
Tiffany Fairbanks—a world-class model with a weakness for sportsmen.
Dimitri Askinov—a Soviet hockey star who would rather enter Tiffany's bed than the penalty box.
Pericles Crystal, Scarsdale, N.Y.

Grlgk—the dashing Cro-Magnon, torn between cave painting and fertility fetishes.
Ooga—her smoldering passions gave new meaning to "The Discovery of Fire."
Snebwtk—the darkly handsome stranger with the stone implement. But was he a Piltdown Man or what?
Kleemip—her eyes said yes but her lips said "Fajkmorqt."
Charles J. Schlotter, Los Angeles, Calif.
sp. ment.: O. M. Neshamkin, M.D., N.Y.C.

Edwin—he was an actor playing the most difficult of roles: himself.
Buñuel—she was hotter than a smoking gun—and twice as deadly.
Solomon—he had a mysterious past, and a mother who called him Shlomo.
Ng—she bore the most unspeakable of shames; her name was a diphthong.
Alan Margolis, Pittsburgh, Pa.

Muffy—an irresistible, freckle-faced moppet of ten.
Primmy—her twin, a tomboy; nothing stood in her way.
Bounce—their faithful sheepdog. A winning animal.
Aunt Bumps—their hostess for the annual vacation at Crydemoor, her ancestral home.
Charles Postol, Cherry Hill, N.J.

Competition Rules: TYPEWRITTEN POSTCARDS, PLEASE. ONE ENTRY ONLY should be sent to Competition Number 588, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by April 17. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the May 18 issue. Out-of-town postmarks are given three days' grace. ■

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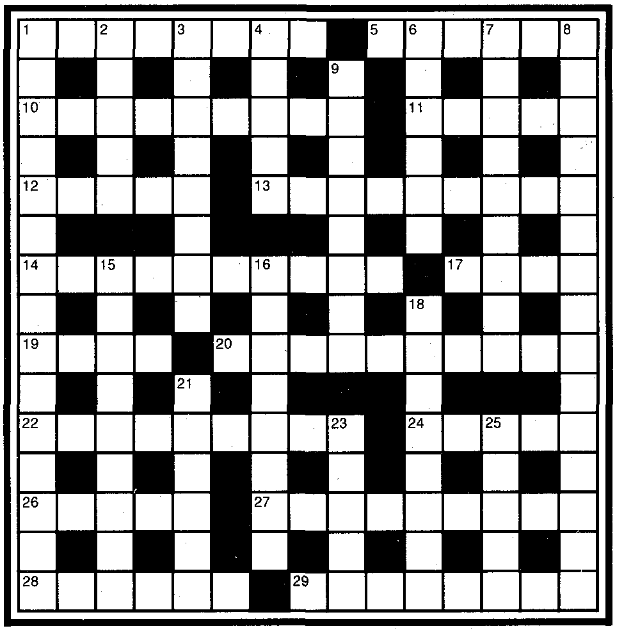
'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 I'm surrounded by Hitler's men carrying expensive weapons. (4-4)
5 The garment for a man in a depression. (6)
10 Died in round ten, smashed up but not trampled underfoot. (9)
11 Music found to include part of Bible. (5)
12 Attack with pieces of stone. (5)
13 The heavenly being inside one is a musician. (9)
14 In broadcasting novelties one provides entertainment. (10)
17 There is an occupation which is far ahead of this period. (4)
19 Almost wipe out historical periods. (4)
20 If change were missing the capital would be unlocked. (10)
22 Put into second place although given an obvious start. (9)
24 This rally is not conducted in a spiritual manner for speed is required. (5)
26 Standard bird. (5)
27 A place for drying you found in strange oases. (9)
28 Stories about a builder starting to make furniture. (6)
29 One who goes and gets about a pound for the craftsman. (8)



Down

1 Spontaneity of the present sporting hero? (4, 2, 3, 6)
2 Before these appointments man makes orders. (5)
3 Turned over a bit when unsuccessful. (8)
4 Wine in excess some doctors advise against. (5)
6 Right in love gives protection in war. (6)
7 Sketching half the ships during the excursion. (9)
8 Dressing up so as to avoid being neutral? (7, 4, 4)
9 Animal which makes insect run away. (8)
15 There is nothing up in Thomas's place. (9)
16 Reserve a quantity for the town. (8)
18 One gossip discovers somethin irritating in another. (4-4)
21 Ancient brain-child. (6)
23 Sound of the organ? (5)
25 Source of appeal in getting them out hit wicket. (5)

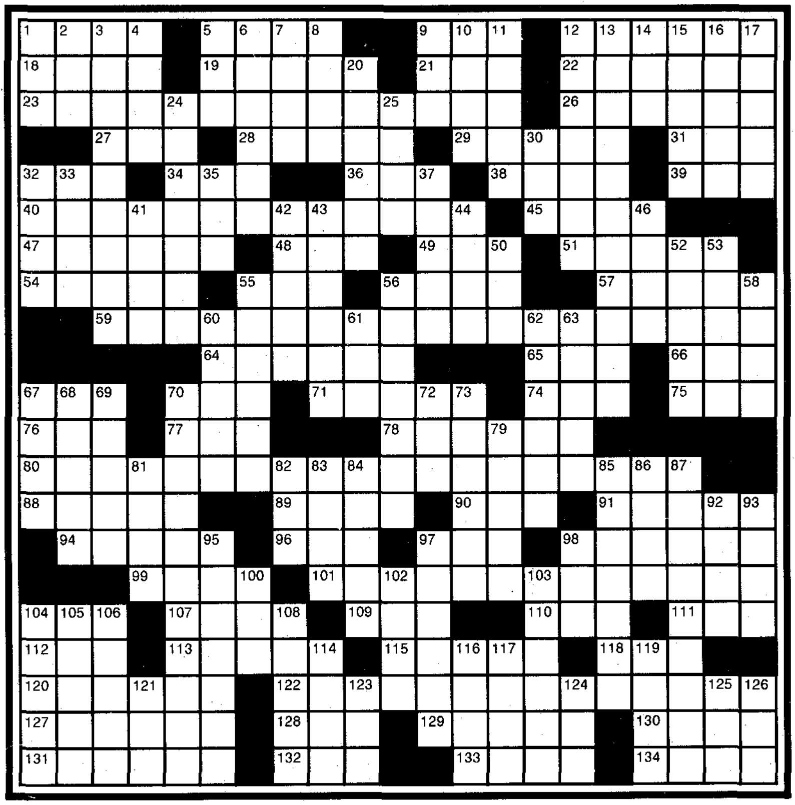
'UMBRELLA WEATHER': 'CUE' CROSSWORD • BY MAURA B. JACOBSON

Across

1 Old grad
5 The seven-year problem
9 Neighbor of Teheran
12 In short supply
18 Opiate, familiarly
19 Give a yell
21 News agcy.
22 Durango dish
23 Rain god
26 Off-key
27 Blunder
28 "Thereby hangs ——"
29 Secures the latch
31 Yorkshire stream
32 Kiev's SSR
34 Ego sources
36 Finders, at "tag"
38 Water, to Juan
39 Pea jacket
40 "Rain" role
45 Yes ——?
47 Corrects copy
48 Tra followers
49 Tennis fixture
51 Murphy or Foy
54 Prefix with iliac
55 Put up preserves
56 Rube
57 17th C. English poet
59 Rain
64 Bacon slice
65 Actress Taina
66 Play on words
67 Future frog
70 Rested the feet
71 "Twopence ——, and jam . . .": Carroll
74 ——-relief
75 Crumpets' go-with
76 Carte words
77 Chopin's "Concerto —— Minor"
78 Tantalizes
80 Raining
88 Leather strip
89 Skater Heiden
90 French ones
91 Vanzetti's cohort
94 A Dickinson
96 Double-crosser
97 Half a Heyerdahl title
98 On the —— the moment
99 River of Austria
101 Rain
104 Bankroll
107 Saint's image
109 State tree of Iowa
110 Capek play
111 6 on the phone dial
112 Swearing-in reply
113 "I am the Ruler of the Queen's ——!"
115 Deer's playground
118 Cratchit's boy
120 Beliefs
122 Rainier
127 Hat type
128 Vacuum's lack
129 Afghan's capital
130 One of the Khans
131 Medal winners
132 Albanian money
133 Caron film, 1953
134 Eye drop

Down

1 Descriptive wd.
2 TV's Grant
3 Ship level
4 Golda
5 Shinto-shrine city
6 Whip severely
7 Egyptian Christian
8 Wahine's dance
9 On the —— vive
10 Masterwork
11 Baryshnikov's nickname
12 Height
13 Raining ——
14 Latin I verb
15 Hoisted, as a flag
16 Mild cigar
17 Fished for congers
20 Cuplike flowers
24 Tested for fit
25 Former G.I.'s
30 Playwright Betti
32 Avails oneself of
33 Hindu god of love
35 Affliction at A.A.
37 Kind of boom
41 Crucifix letters
42 Several Norwegian kings
43 "Man of La ——"
44 Most of a giraffe
46 Skunk's defense
50 Bout outcome: abbr.
52 Unhandy
53 Come after
55 Covered with pain
56 Religious dissente
58 Lab vaporizer
60 Sturm und ——
61 Chop with an ax
62 Violins' ancestors
63 Pocket canteen
67 Diplomat's forte
68 Hilo hello
69 Friend of Pythias
70 "—— Rain"
72 Poetic dusk
73 Formal Japanese drama
79 Dawn
81 "Bus Stop" autho
82 Neath's opposite
83 Cover a gift
84 Part of TNT
85 Grass for basketr
86 Tightly strung
87 Football interplay
92 Nocturnal animal for short
93 —— concern (unimportant)
95 Puts in a box
97 Antiaircraft fire
98 Erwin of flicks
100 Soho coin
102 Draw pay
103 Enraged
104 Halloween figure
105 Fred's sister
106 Philanthropist
108 Himalayan land
114 Clinton's canal
116 "Hud" Oscar winner
117 Mongolian deser
119 —— the kill
121 Financial sci.
123 Vex
124 Roman 1051
125 Variety of 75-Across
126 Regatta need



Solutions to last week's puzzles appear on pag

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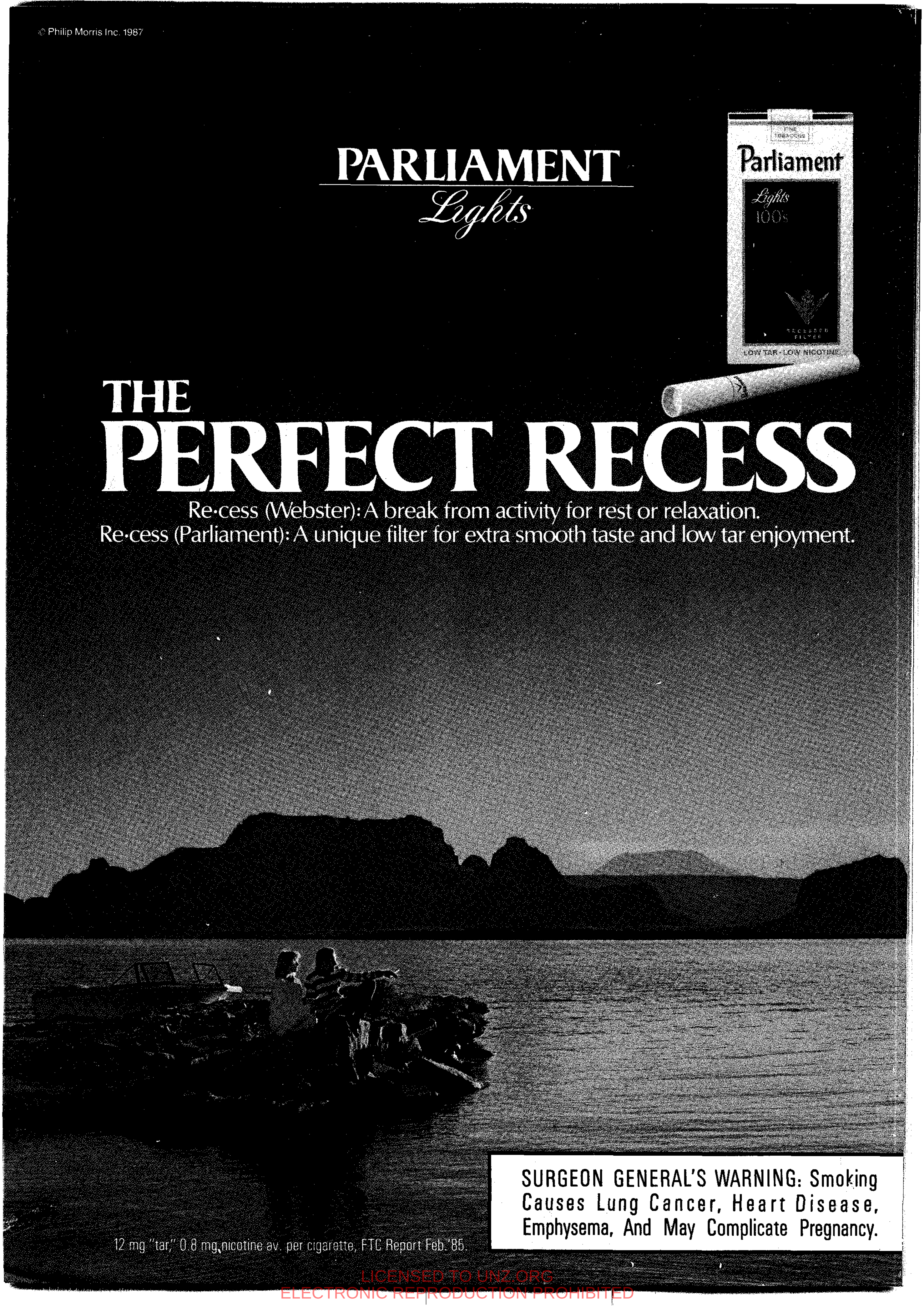

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